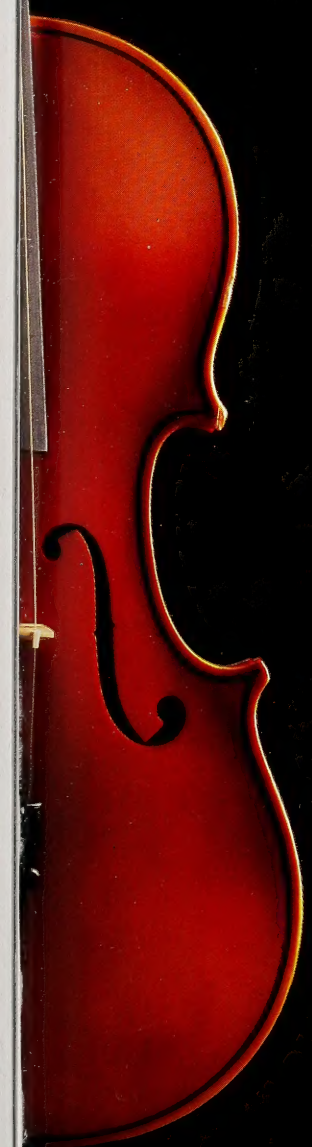
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The Boston Symphony Orchestra

Seiji Ozawa, Music Director

September 27, 1990

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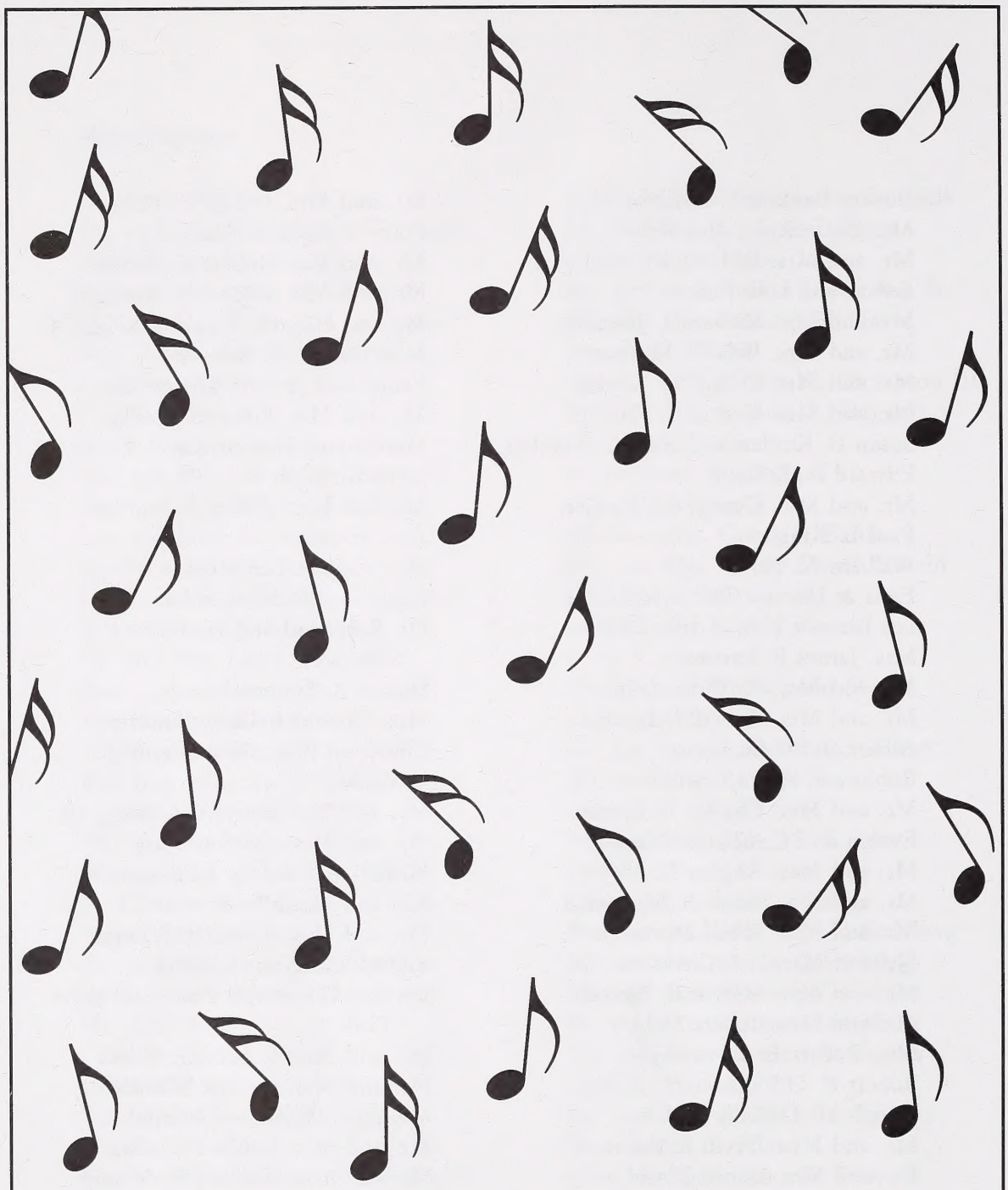
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One Hundred and Tenth Season, 1990-91

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Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season.

Seiji Ozawa



Now in his eighteenth year as music director of the Boston Symphony Orchestra, Seiji Ozawa was named the BSO's thirteenth music director in 1973, following a year as music adviser. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; four visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium. In December 1989 Mr. Ozawa and the orchestra traveled to Japan for the fourth time, on a tour that also included the orchestra's first concerts in Hong Kong.

Mr. Ozawa's recent recordings for Philips with the Boston Symphony Orchestra include Richard Strauss's *Elektra*, recorded during concert performances at Symphony Hall in Boston with Hildegard Behrens in the title role; and Mahler's First, Second (*Resurrection*), and Fourth symphonies, part of a continuing Mahler cycle on Philips that also includes the Symphony No. 8 (*Symphony of a Thousand*). Mahler's Seventh and Ninth symphonies, and his *Kindertotenlieder*, with Jessye Norman, have been recorded for future release. Mr. Ozawa's recent recordings with the Boston Symphony Orchestra for Deutsche Grammophon include Poulenc's *Gloria* and *Stabat mater* with soprano Kathleen Battle and the Tanglewood Festival Chorus, the two Liszt piano concertos and *Totentanz* with Krystian Zimerman, an album of music by Gabriel Fauré, and "Gaîté parisienne," an album of music by Offenbach, Gounod, Chabrier, and Thomas. Other Deutsche Grammophon releases include Prokofiev's complete *Roméo and Juliet*, Berlioz's *Roméo et Juliette* and *Damnation of Faust*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos. Also available are Schoenberg's *Gurrelieder*, on Philips; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS Masterworks; and Stravinsky's *Firebird*, on EMI/Angel.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world

premiere of Olivier Messiaen's *St. Francis of Assisi*. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His opera recordings include Bizet's *Carmen* with Jessye Norman and the Orchestre National, on Philips, and *Les Contes d'Hoffmann* with Plácido Domingo and Edita Gruberova, on Deutsche Grammophon.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





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Music Director

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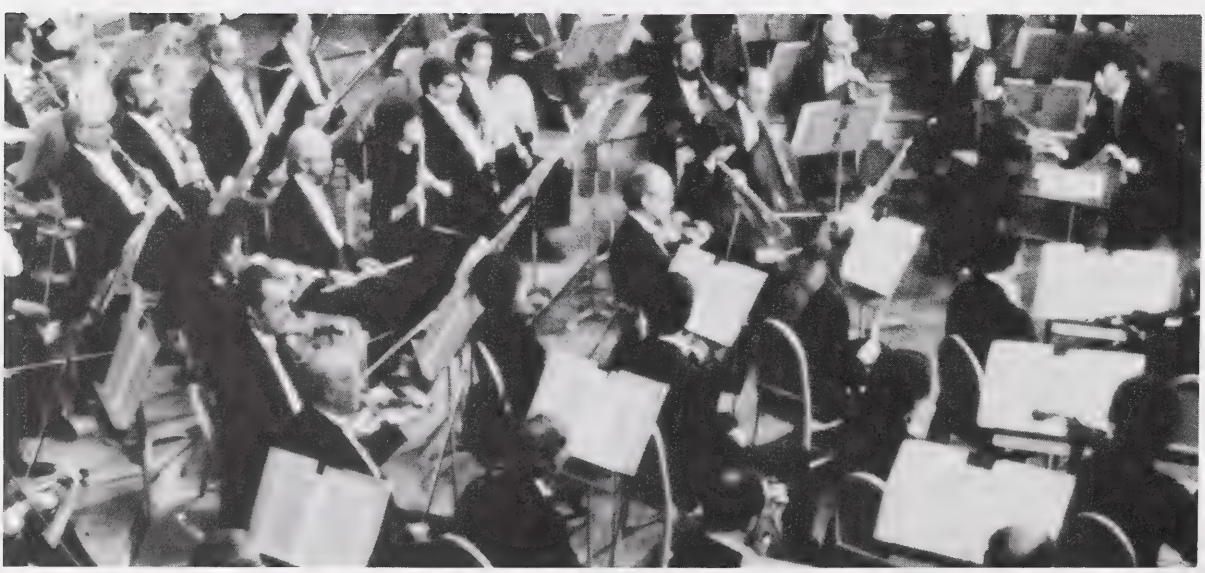
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Concertmaster
Charles Munch chair
Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair
Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair
Lucia Lin
Assistant Concertmaster
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John and Dorothy Wilson chair, fully funded in perpetuity
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Forrest Foster Collier chair
Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
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Leo Panasevich
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Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair
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Ikuko Mizuno
Amnon Levy

Second Violins
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Fahnestock chair
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Charlotte and Irving W. Rabb chair
Ronald Knudsen
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*Jerome Rosen
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Burton Fine
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‡Ronald Wilkison
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Robert Barnes

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‡On sabbatical leave





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Joseph Pietropaolo
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Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

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Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
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Robert Bradford Newman chair
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Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

Walter Piston chair
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
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Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

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Ann S.M. Banks chair
Thomas Martin

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

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Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
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WE INAUGURATE this evening the Boston Symphony Orchestra's 110th season, Mr. Ozawa's eighteenth year as our Music Director, and the 90th anniversary of Symphony Hall's becoming the orchestra's permanent home. This Opening Night, apart from the felicitous marking of the start of a new subscription season, will be the occasion for our dedication of the renovated Cohen Wing.

At a moment in the life of our nation and Commonwealth when concerns for regional and national economic vitality lay a burden upon many, we have cause to find reassurance in the success of our recently concluded Tanglewood season and confirmation that at such a time the music of the Boston Symphony Orchestra can be responsive to the deeper needs and condition of our audiences. Record numbers attended Tanglewood performances this summer, many of them of memorable content. We are deeply grateful to those here this evening, and the larger legion of music lovers, who made our past subscription season and this summer's Tanglewood Festival so successful.

The new Cohen Wing will for years to come give pleasure to Symphony Hall patrons in the expanded and enhanced facilities for their benefit on the totally renovated first floor. For administrative staff

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long forced to make do in cluttered and restricted office space, offering an intimacy of proximity but no privacy, the new offices, meeting rooms, and work stations on the second floor promise a new lease on working life. We celebrate tonight what the generosity of the Symphony's family, inspired by the extraordinary thoughtfulness of Julian and Eunice Cohen, has made possible.

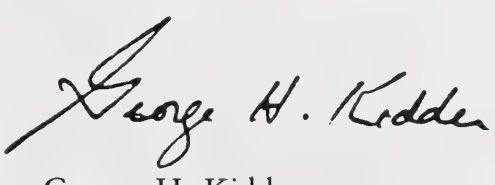
The corporate sponsor for Opening Night for the first time is The Boston Company, a Boston banking institution of venerable tradition and quality. We welcome this new association and we thank its management for what their corporate generosity makes possible this evening.

We also wish to point out to this evening's audience improvements only just now being completed to peripheral space along the westerly corridors at the first and second balcony levels. These include the newly created Beranek Room, new spaces for the volunteers, renovated Press and Program offices, and a new ladies' restroom on the first-balcony level.

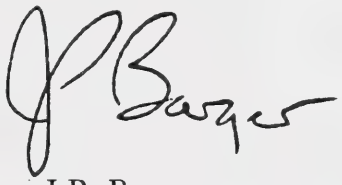
Once again, the devoted and tireless members of the Boston Symphony Association of Volunteers, led by Barbara Goldsmith Taub and Sarah W. Armstrong, contributed the endless hours of meticulous planning for this Opening Night. It is a highly important event in the year-long calendar of BSAV projects. The standard of care the volunteers bring to assure the unbroken success of these projects rises from one year to the next. The efforts of our volunteers are the proximate reason for much of the base of community spirit which the Boston Symphony Orchestra enjoys.

Our deeply grateful thanks go out to Mr. Ozawa and each member of our orchestra for the consummate talent and commitment they bring to the concerts we are privileged to enjoy. This city is richly blessed by their presence and performances.

To our audiences, and particularly the one here this evening, we renew our appreciation for what your support as subscribers, as contributors to our fund appeals, and as advocates for the best of the musical art means to the security of this orchestra's future. Welcome to this happy celebration.



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Symphony Hall at 90

A Timeless Gift to Bostonians

by Robert Campbell

Symphony Hall as a piece of architecture is so Bostonian it's almost a caricature. It begins by repeating the sacred, iconic brick and limestone of Harvard Yard and Beacon Hill. Then it goes on to display, rather ostentatiously perhaps, a typical Boston refusal to be ostentatious. It comes to us in a plain brown wrapper of dark brick, a brown wrapping that conceals rather than advertises the sensuous, rhythmic delights of the music that is performed—as if secretly—deep inside. That dowdy wrapping reminds us of the Victorian matrons of Boston who kept their new dresses from Paris in the closet for a year so they wouldn't look too fashionable. Symphony Hall doesn't wish to look fashionable and it certainly doesn't want to look expensive. Its buttoned-up architecture tells us that it is a building that will be Good for Us, a venue for Culture, something to be taken quite seriously.

The architect was one of the most famous in American history, Charles Follen McKim, a Pennsylvanian who came to town to work as a draftsman for an even greater architect, Henry Hobson Richardson. McKim went off on his own in 1879 at age thirty-two to found a firm called McKim, Mead & White, the most successful of its era. McKim became virtually house architect for Harvard, designing such varied landmarks there as the stadium and the New York Harvard Club. In Copley Square, across from H.H. Richardson's famed Trinity Church, McKim outdid his mentor by designing the Boston Public Library, still today, perhaps, the city's greatest public building. And in 1900, his Symphony Hall opened—to something less than universal acclaim.

Critic William Apthorp of the Boston *Transcript* wrote, notoriously, "Expert condemnations of the hall differ, as far as we have been able to discover, only in degrees of violence." We must shudder at the impact so firm a judgment must have had on that newspaper's all-too-loyal subscribers, as we recall the lines of the young T.S. Eliot:

> The readers of the *Boston Evening Transcript*
> Sway in the wind like a field of ripe corn.

As so often happens, the judgment of posterity differed from that early judgment. Acoustician and BSO Trustee Leo Beranek attributes the mistake to the fact that orchestras in the Hall's first years were simply too small—and therefore too faint—for so large a space. In any case, for many decades now, as everyone knows, Symphony Hall has been all but universally regarded as one of the three or four best halls in the world, acoustically speaking, for symphonic music.

Architects soon learn that experiment is risky in their field. McKim's first proposal was an experiment: a circular hall, the shape of a Greek theater. It would have been an acoustical disaster, a truth that, luckily, was pointed out to the architect by Wallace Sabine, a young Harvard professor who was in the process, at that very moment, of founding the science of acoustics. Sabine recommended that the new hall should simply be a copy of some old one that worked—sound advice indeed. McKim's final proposal for the interior of Symphony Hall, therefore, was a very close imitation of the old Music Hall (now renovated as the Orpheum), in which the orchestra had previously played.

Much as everyone loves Symphony Hall's interior (despite its narrow and squeaky seats), few have been equally thrilled by the building's exterior. Typical is the comment of the current (1984) edition of the *Blue Guide to Boston and Cambridge*: "This is generally considered to be one of McKim's least-successful designs, principally because of the top-heavy facade and the overly massive Ionic portico that supports it."

McKim must have disliked the exterior himself, judging by the scant notice he gave it in his firm's many publications. The problem was that the donor, Henry Lee Higginson, omitted most of McKim's proposed decorative program for the exterior—carvings, inscriptions, and architectural doodads of all kinds—in order to save money.

But perhaps we needn't really regret that loss. The plainness of Symphony Hall's exterior, which has often been compared to an industrial warehouse or a train station, actually strengthens the compelling architectural concept of the building as a whole. It is a box inside a box. The outer box is a carton, but the inner box is a gift. The outer box is the brick shell. The inner box is the orchestra hall. Between them, like so much styrofoam insulation, is an air space that contains corridors and offices. The air space insures that no noise from the street will penetrate to damage the orchestra hall.

Opening a present that has just arrived in the mail is a delight. A comparable pleasure is the experience of penetrating the outer carton of Symphony Hall to discover the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage.

Over the decades, inevitably, a few things went wrong with Symphony Hall. McKim's main entrance was a bold row of doors on the Huntington Avenue facade. But in the 1940s, Huntington was widened for an underpass, and Symphony Hall's main entrance was moved around the corner to Massachusetts Avenue, employing what had originally been conceived as a secondary carriage drop-off. The generous lobby on Huntington became today's Hatch Room, and the tiny lobby on Massachu-



Symphony Hall during the 1939-40 season, before the Huntington Avenue underpass was constructed

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setts served, very inadequately, to replace it. Coherence and orientation suffered. Entering on Huntington, the visitor walked into the Hall on axis with the stage, easily comprehending the building's symmetrical order as a reflection of the symmetry of the visitor's own body. Entering on Massachusetts, by contrast, one sidles awkwardly toward the seats, moving at right angles to the Hall's axis. The architectural order is far harder to grasp.

Other problems were those of crowding. Many new functions jammed the original office spaces, never very generous to begin with. Mechanical and electrical systems aged. Oddball elements of decor clashed with the architecture. As a result of all this, a major program of restoration and improvement began a few years ago. A thoughtfully staged master plan of improvements was created by the BSO, with the help of the firm of James Stewart Polshek and Partners of New York.

This fall occurs the opening of the largest and brightest piece to date of that renovation: the Cohen Wing, completely gutted and rebuilt, with new patron spaces on the ground floor and office spaces above. Banquet and meeting rooms and a new Symphony Shop are among the badly needed facilities provided by the new wing. In the Hall itself, a new Higginson Room, renamed the Beranek Room, is opening. Architects for this stage of the improvements were Crissman & Solomon Associates, and the contractor was the Walsh Brothers. Future improvements, as funds become available, will include a backstage building for the musicians, and eventually a new lobby and entrance.

Symphony Hall has served its purpose nobly, economically, and often just a little bit shabbily for ninety years. Never a good place in which to show off a fancy gown, it is a very good place in which to listen to music. As much as any other building it embodies the essence of Boston.

Robert Campbell, an architect in Cambridge, is architectural adviser to the Boston Symphony Orchestra and architecture critic of the Boston *Globe*.



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OPENING NIGHT 1990
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Thursday, September 27, at 8:30 p.m.

SEIJI OZAWA conducting

TCHAIKOVSKY — Violin Concerto in D, Opus 35
Allegro moderato—Moderato assai
Canzonetta: Andante
Finale: Allegro vivacissimo

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MAHLER — Symphony No. 5
Part I
Funeral March: At a measured pace
Stormy, with utmost vehemence
Part II
Scherzo: Energetic, not too fast
Part III
Adagietto: Very slow
Rondo-Finale: Allegro giocoso. Vigorous

This performance of Mahler's Fifth Symphony is being recorded by Philips for future release as part of the orchestra's continuing Mahler cycle on that label. Your cooperation in keeping noise in the Hall at a minimum is sincerely appreciated.

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Pyotr Ilyich Tchaikovsky
Violin Concerto in D, Opus 35



Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Vyatka, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He began work on the Violin Concerto at Clarens, Switzerland, in March 1878, completing it on April 11, but on the advice of his brother Modest and his student Yosif Kotek he took a few more days to replace the original Andante with the present Canzonetta. (The Andante survives as the "Méditation" that opens the set of pieces for violin and piano called "Souvenir d'un lieu cher," Opus 42). Leopold Auer, to whom the concerto was first dedicated, pronounced it "impossible to play," and the first performance was given by Adolf Brodsky at a Vienna Philharmonic concert conducted by Hans Richter on December 4, 1881. The first complete performance in the United States was given on January 18, 1889, by Maud Powell, with Walter Damrosch conducting the New York Symphony. It entered the repertory of the Boston Symphony Orchestra in December 1893, when Timothée Adamowski played the second and third movements only, Emil Paur conducting. The orchesra's first complete performances took place in January 1900, with soloist Alexander Petschnikoff and conductor Wilhelm Gericke. Shlomo Mintz was soloist for the most recent subscription performances in February 1988 under Kurt Masur's direction. Itzhak Perlman gave the most recent Tanglewood performance in July 1989 under Yoel Levi's direction. In addition to the solo violin, the concerto calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

In his rich and perceptive biography of Tchaikovsky, now nearing completion with a fourth volume, David Brown devotes the entire second volume to a narrow span of four years in the composer's life, as indicated by the volume's subtitle: "The Crisis Years, 1874-1878." The crisis was a real one and it had complicated elements, both professional and personal. Its centerpiece was the composer's catastrophic marriage, a step taken in the hope of stopping supposition about his homosexuality. He and his bride had scarcely started off on their honeymoon before the composer recognized the folly of his action. In torment, he ran away to Switzerland to try to forget. It was there that he composed the Violin Concerto.

The marriage was by no means Tchaikovsky's only crisis during those years. At the beginning of the period in question, he had composed a piano concerto for his close friend Nikolai Rubinstein, only to have the pianist declare the work worthless and unplayable. Utterly dismayed, Tchaikovsky finally managed to arrange a performance—in far-away Boston—so that if it was a flop, he would not have to be present to hear it himself. Ironically that concerto rather quickly became one of the most popular of all piano concertos. Soon after, Tchaikovsky composed the ballet *Swan Lake*, arguably the finest ballet score of the entire nineteenth century, though it was a failure in its first production, and the composer went to his grave without ever knowing that the world would regard his work as a masterpiece.

There were some assorted triumphs, though. The Fourth Symphony—deeply etched with his Slavic fatalism—was not only a success, but marked one of the first major works that he composed with the extraordinary patronage of Nadezhda von Meck, who sent him a regular stipend for a dozen years on the strict understanding that they were never to meet. The grateful composer declared that in the future his every note would be composed with an implicit dedication to her.

But in the aftermath of his marriage there was only flight—frantic determination to get away. His wife Antonina was staying at Kamenka with the composer's sister and her husband. Letters passed back and forth between all the members of the family, with Antonina sometimes making wild charges (such as the one that Tchaikovsky's valet had bewitched him into hating her), sometimes expressing hope for a reconciliation, despite Tchaikovsky's repeated insistence that such a thing could never be. He spent some months in Italy, where several of his brothers joined him, and he gradually grew calmer in the contemplation of Italian art and the Italian countryside. But financial necessity forced him to find a cheaper place to stay, and on March 9, 1887, he arrived in Clarens, Switzerland. He quickly telegraphed his student, friend, and possible lover, the violinist Anton Kotek, who was then in Berlin, to inform him of the change of address. On the thirteenth he began a piano sonata, his first act of composition since the wedding. The next day Kotek arrived in Clarens. Within a few days, Tchaikovsky abandoned the piano sonata, which was not going well. Within a day or two, he and Kotek played through Lalo's *Symphonie espagnole*, which, in spite of its title, is a violin concerto. His interest in this piece (he noted that it had "a lot of freshness, lightness, of piquant rhythms, of beautiful and excellently harmonized melodies") may well have turned his own mind in the direction of a violin concerto. He liked the way that Lalo

> does not strive after profundity, but carefully avoids routine, seeks out new forms, and thinks more about *musical beauty* than about observing established traditions, as do the Germans.

Perhaps this experience persuaded him to give up the sonata entirely and turn to a concerto, particularly since he had a violinist at hand to give him technical advice about the solo part. On March 17 he began the new piece and discovered to his delight that—unlike the piano sonata—it went easily. In just eleven days he sketched the entire concerto. The composer's brother Modest and Kotek expressed reservations about the slow movement, though they were enthusiastic about the two outer movements. Upon consideration, Tchaikovsky agreed with them, and on April 5 he replaced the original slow movement with a new piece. The enthusiasm of all three men was so

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great that Tchaikovsky finished the orchestration, too, in short order. By April 11 the concerto was complete.

Now, however, he was in for another professional crisis—a repetition of his experience with the First Piano Concerto. He dedicated the new work to Leopold Auer, hoping naturally that he would play the first performance, which was, in fact, advertised for March 22, 1879. The work had already been published, and Auer regretted (so he wrote thirty years later) that he had not been consulted before the work had been fixed in print. Auer is supposed to have declared the work to be "unplayable," though he later defended himself by explaining that he meant only that, as written, some of the virtuoso passages would not sound as they should.

In any case, Tchaikovsky was deeply wounded. Kotek himself declined to play the work in Russia. Two years later Tchaikovsky learned from his publisher that Adolf Brodsky had learned the piece and was planning to play it in Vienna. That performance, which took place at the end of 1881, called forth one of the most notorious reviews by Vienna's conservative music critic Eduard Hanslick. Tchaikovsky never got over it; to the end of his life he could quote it by heart.

> The Russian composer Tchaikovsky is surely no ordinary talent, but rather, an inflated one, obsessed with posturing as a genius, lacking discrimination and taste. . . . The same can be said for his new, long, and ambitious Violin Concerto. For a while it proceeds soberly, musically, and not mindlessly, but soon vulgarity gains the upper hand and dominates until the end of the first movement. The violin is no longer played; it is tugged about, torn, beaten black and blue. . . . The Adagio is well on the way to reconciling us and winning us over, but it soon breaks off to make way for a finale that transports us to the brutal and wretched jollity of a Russian church festival. We see a host of savage, vulgar faces, we hear crude curses, and smell the booze. In the course of a discussion of obscene illustrations, Friedrich Vischer once maintained that there were pictures which one could see stink. Tchaikovsky's Violin Concerto for the first time confronts us with the hideous idea that there may be compositions whose stink one can hear.

Hanslick, sitting in Vienna, found Russia, and everything Russian, as represented in Tchaikovsky's music, to be uncivilized. How ironic that, among his contemporaries, Tchaikovsky was regarded as the westernized Russian, the one who had spurned the truly nationalistic approach of "The Five."

In any case, we have trouble today locating the "stink" in this music. For nearly a century it has simply been one of the four or five most popular violin concertos in the literature, which is answer enough to Hanslick.

The first movement starts with a simple, graceful melody in the violins—a melody that will not return. (This is a trick that Tchaikovsky famously employed in the First Piano Concerto, too.) Here we might even anticipate a quasi-classical piece like the *Rococo* Variations. But soon the orchestral part grows more portentous, preparing for the soloist's entrance. The melodic flow of the exposition is not only a joy to contemplate for sheer melodic invention but also a marvel of continuing development, as tiny figures from one melody crop up, subtly varied, in the next. The Andante is an extended song (its heading "*Canzonetta*" is significant). During the months away from Russia, Tchaikovsky had written endlessly in his letters of his nostalgia, of his longing to be home again. He poured all of the yearning into the melancholy of this ardent movement. The finale is vigorous, even pictorial, with hints of peasant bagpipes and dances, vivid in its color and rhythm, but not in its smell! Even at its most virtuosic, the solo part is designed to color and highlight the melodic unfolding of the movement. Surely it is this openhearted singing quality that wins all hearts.

—Steven Ledbetter

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Gustav Mahler
Symphony No. 5



Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He began writing his Fifth Symphony in 1901 and completed it the following year. He himself conducted the premiere in Cologne on October 18, 1904. The first American performance was given by the Cincinnati Symphony Orchestra under the direction of Frank van der Stucken on March 25, 1905. The first Boston Symphony Orchestra performance took place on February 2, 1906, Wilhelm Gericke conducting. The BSO has also performed the Fifth under the direction of Karl Muck, Serge Koussevitzky, Richard Burgin, Erich Leinsdorf, Michael Tilson Thomas, Joseph Silverstein, and Seiji Ozawa. Seiji Ozawa conducted the orchestra's most recent subscription performances in November 1986 and most recent Tanglewood performance in August 1987. The orchestra has played the Adagietto alone on two occasions: on a tour performance in Baltimore under Gericke in February 1906, and under Leonard Bernstein at Tanglewood in July 1974, in memory of Serge Koussevitzky. The score calls for four flutes, two piccolos, three oboes and English horn, three clarinets, D clarinet, and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, tam-tam, slapstick, glockenspiel, harp, and strings.

Mahler finished his "first period" with his Fourth Symphony right at the end of the nineteenth century. The music he wrote at the beginning of the new century pointed in a new direction. The first four symphonies are all inspired by or based on songs, especially the songs drawn from the collection of folk poetry known as *Des Knaben Wunderhorn* (*The Youth's Magic Horn*). By the turn of the century, Mahler had stopped drawing upon that source for good, though with perhaps one last glimpse in the Fifth Symphony. His next songs were settings of the poet Rückert, including his finest cycle, *Kindertotenlieder*, three songs of which were completed before he began work on the symphony. The songs make themselves felt here and there in the Fifth by way of brief reminiscences, but the symphony as a whole—like its two successors—is a purely orchestral work with no vocal parts and no hint of musical shapes dictated by song.

The group of three instrumental symphonies—Nos. 5, 6, and 7—belongs together in another respect. Mahler's orchestration is notably different from that of the earlier works. The parts are now often more independent of one another, yielding a highly contrapuntal texture, and his tendency toward using small subsections of the large orchestra—as if the whole orchestra consisted of an immensely varied series of chamber ensembles—is intensified. At first the novelty of this approach gave Mahler considerable trouble. At a reading rehearsal in Vienna before the Cologne premiere of the Fifth, he was horrified to discover that he had seriously over-orchestrated large sections of the score. He took a red pencil to his manuscript and crossed out many parts. Still unsatisfied after the official premiere, Mahler continued touching up the scoring of the Fifth Symphony almost until the day he died.

The distinction between works written before and after the turn of the century is not cut-and-dried, to be sure. The Fourth Symphony already shows a growing interest in independent instrumental writing, and the scoring of the *Kindertotenlieder* and other Rückert songs grows quite naturally out of it. It leads as naturally into the

AMERICA'S PARTNERSHIP FOR THE ARTS IS THREATENED

The National Endowment for the Arts, a federal agency that has provided essential support for the nation's orchestras, art museums, and theater, dance, and opera companies with thousands of grants over the past twenty-five years, is facing grave threats on the floor of the U.S. Congress. Opponents have accused the NEA of funding art with obscene content and have proposed restructuring or abolishing the agency altogether.

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instrumental style of the Fifth. The novelty is more a matter of degree than of kind. Still, the Fifth marks a perceptible turning point in Mahler's output, a determination to avoid programmatic elements (at least those of the kind inherent in the setting of a text or proclaimed to the public in a printed program note) and let the music speak for itself.

The contrapuntal character of the Fifth was perhaps anticipated in some conversations Mahler had with his friend Natalie Bauer-Lechner while he was recuperating in March 1901 from surgery for an intestinal hemorrhage that very nearly killed him. He talked to Natalie about the late Beethoven string quartets, describing them as "far more polyphonic than his symphonies." He was obsessed with the idea of different themes that would combine and "develop freely, side by side, each with its own impetus and purpose, so that people will always be able to distinguish them one from another." And he plunged into hours of study of the *Bachgesellschaft* edition of Bach's works.

His illness, he decided that spring, had been caused in large part by the strains of conducting the rebellious Vienna Philharmonic, with many of whose members he had deep-rooted differences of opinion on matters of musical interpretation, and by the need to withstand the endless attacks of an anti-Semitic press. On returning from a holiday on the Istrian peninsula, he submitted his resignation to the committee of the Philharmonic, retaining the music directorship of the opera, which brought him quite enough headaches.

But as summer approached, Mahler was able to look forward to a summer vacation dedicated largely to composing in a newly built retreat all his own, a large house rather like a chalet, at Maiernigg, a resort town in Carinthia on Lake Wörth. He had selected the site before the season of 1899-1900 and followed the construction of the house whenever he was not actually working on the Fourth Symphony in the summer of 1900. By 1901 it was ready for occupancy. Villa Mahler was situated between the



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forest and the water, arranged so that all the rooms had panoramic lake views. He worked several hours a day in a "*Häuschen*" ("little house") not far away but completely isolated, since he demanded total silence while composing.

He brought Bach with him and spent hours studying in particular one of the eight-part motets. "The way the eight voices are led along in a polyphony which he alone masters is unbelievable!" In addition to Bach, he studied some songs of Schumann, whom he regarded as second only to Schubert in that genre, and he arranged evening musicales in the house. At first he didn't worry about composition. By July he started composing a few songs—the last of the *Wunderhorn* group (*Tamboursg'sell*) and the first of his Rückert songs. He determined to give himself two weeks of complete rest, and ironically, just at that point, he found himself immersed in a large project that was to become the Fifth Symphony.

There were others in the household—his sister Justine; the violinist Arnold Rosé, with whom Justine was having an affair and whom she later married; and Natalie Bauer-Lechner, a musician friend who kept an informative journal of her encounters with Mahler and who clearly suffered pangs of unrequited love (she disappeared from his life within days of his engagement to Alma Schindler). To them he said nothing about the new work. But as he spent more and more hours in the Häuschen, no one doubted that he was involved in something extensive. In fact, he was composing two movements of the symphony (one of them the scherzo, which gave him an enormous amount of trouble), and turning now and then to further songs, including the finest of all, *Ich bin der Welt abhanden gekommen.* All too soon the summer was over, and the symphony had to remain unfinished as he took up his operatic duties in Vienna.

Mahler was not able to return to work on the symphony until the following summer, but in the meantime a casual encounter at a dinner on November 7 changed his life. Seated opposite him at the table was a young woman of spectacular beauty and considerable self-assurance. Her name was Alma Schindler, and she had been study-

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ing composition with Alexander Zemlinsky. After dinner Alma and Mahler got into a heated argument about a ballet score that Zemlinsky had submitted to Mahler for possible production. Mahler had never replied to the submission, and she taxed him with rudeness. Before the evening was over Mahler was clearly enchanted with the girl's beauty, but also by her wit and her fiery disposition. He made her promise to bring samples of her own work to the Opera. In less than two weeks it was clear to all concerned that something serious was in the wind. By November 27 Mahler was already talking of marriage and almost against her will Alma was realizing that "He's the only man who can give meaning to my life, for he far surpasses all the men I've ever met." Yet she was still confused, having recently been convinced that she was in love with Zemlinsky. But by December 9, when Mahler left for ten days in Berlin to conduct his Second and Fourth symphonies, she had made up her mind.

Before Christmas they officially celebrated their engagement. When they married on March 9, Alma was already pregnant. It was only the least of the complications in their life together. In some respects two people can hardly have been less well suited to each other, whether by age, temperament, character, or interests. Mahler was passionately in love with her, but was overbearing in his demands that she entirely devote her attention to him, even to the point of giving up her study of composition. Alma was capricious, flirtatious, and conceited, though she was also very intelligent and witty, musical, capable of great generosity and petty meanness. Yet virtually everything Mahler wrote for the rest of his life was composed for her, beginning with the conclusion of the Fifth Symphony. And whatever difficulties they may have experienced in their life together, there is little question that she inspired him to vast compositional achievements—seven enormous symphonies (counting *Das Lied von der Erde* and the unfinished Tenth) in less than a decade, during the first five years of



Alma Schindler-Mahler

which he was also in charge of the Vienna Opera and later of the New York Philharmonic.

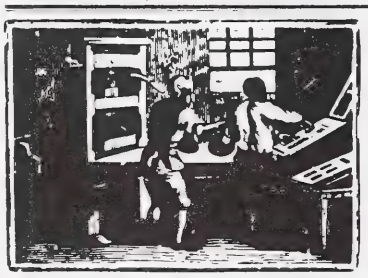
It is possible that Mahler wrote the famous Adagietto movement of the Fifth during the period before his marriage. At any rate, the conductor Willem Mengelberg wrote this note in his score:

> NB: *This Adagietto* was Gustav Mahler's *declaration of love to Alma! Instead of a letter* he confided it in this manuscript without a word of explanation. She understood it and replied: *He should come!!!* (I have this from both of them!) W.M.

Though Alma's diary fails to mention such a musical missive, it is possible that the movement served in fact as a love letter (Mahler wrote her plenty of other letters, too, especially when he was away in Berlin). Since she was a musician and composition student herself, she could be expected to be able to read the music and sense its emotional import, especially since it has the sparest scoring of any symphonic movement Mahler ever wrote: strings and harp.

After their wedding, Mahler and Alma took their honeymoon in Russia, where he conducted some performances in St. Petersburg. Then, after a short time in their Vienna apartment, they went to Krefeld, where Mahler conducted the first complete performance of his Third Symphony on June 9. This performance was a great success, the beginning of Mahler's fame outside of Vienna. Elated, he and Alma went to Maiernigg for the summer, where they enjoyed swims and long walks. He worked on completing the Fifth in the seclusion of his Häuschen, while she remained in the house preparing a fair copy of the finished pages of score. The work was completed in short score by autumn. Mahler wrote out the detailed orchestration during the winter by rising before breakfast and working on it until it was time to go to the opera house.

One unusual aspect of the Fifth—the complete absence of a text or descriptive explanation from the composer—seems to have been motivated by the unhappy reaction of the audience at the premiere of the Fourth Symphony in November 1901,



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when Mahler conducted it in Munich, to almost universal ridicule and misunderstanding. The success he had achieved with the Second so recently was completely undone. He attributed the critics' lack of perception to their inability to follow an abstract musical argument. It was all the fault of Berlioz and Liszt, he said, who began writing program music (though theirs had genius, he admitted, unlike the music of some later composers) so that the "plot" of the score had become a necessary crutch to listening.

One result of this experience was Mahler's determination to avoid giving any explanation of the "meaning" or "program" of his next symphony. Even when supportive musicians asked him for some guidance, he remained silent. He expressed himself with far greater vigor on the subject at a dinner in Munich following a performance of the Second Symphony. When someone mentioned program books, Mahler is reported to have leaped upon the table and exclaimed:

> Down with program books, which spread false ideas! The audience should be left to its own thoughts over the work that is performed; it should not be forced to read during the performance; it should not be prejudiced in any manner. If a composer by his music forces on his hearers the sensations which streamed through his mind, then he reaches his goal. The speech of tones has then approached the language of words, but it is far more capable of expression and declaration.

He is then reported to have raised his glass, emptied it, and cried "*Pereat den Programmen*!" ("Let the programs perish!"). (When the Boston Symphony performed the Fifth for the first time in 1906, Philip Hale wrote in his program book essay, "Let us respect the wishes of Mr. Mahler.")

Following such an outburst, the annotator proceeds with trepidation. Still, Mahler's pique was aimed at first-time listeners whose reaction might be prejudiced one way or another by an explanation. Eventually listeners may desire some consideration of the music, especially because Mahler's music is no less expressive for all his eschewing of programs, and in some respects it is a good deal more complicated.

The symphony is laid out in five movements, though Mahler grouped the first two and the last two together, so that there are, in all, three "parts" tracing a progression from tragedy to an exuberant display of contrapuntal mastery and harmonic progression from the opening C-sharp minor to D major. The keys of the intervening movements (A minor, D, and F) also outline a chord on D, which would therefore seem to be a more reasonable designation for the key of the symphony, with the opening C-sharp conceived as a leading tone. Nonetheless the Fifth is customarily described as being in the key of C-sharp minor.

The opening movement has the character of a funeral march, rather martial in character, given the opening trumpet fanfare (derived from the first movement of the Fourth Symphony*) and the drumlike tattoo of the strings and winds in the introductory passage. The main march theme is darkly sombre, a melody related to the recently composed song *Der Tamboursg'sell* (a last echo of *Des Knaben Wunderhorn*). The Trio is a wild, almost hysterical outcry in B-flat minor gradually returning to the tempo and the rhythmic tattoo of the opening. The basic march returns and closes

---

*Much has been written about the numerous internal references between one work and another in Mahler's output, and the Fifth Symphony is very much a case in point. It is worth recalling that Mahler was frequently conducting one work while finishing the scoring of another and planning the composition of yet a third. It would be very surprising, under the circumstances, if the musical world of one such piece did not make itself felt in his imagination when he was working out the details of a new piece. A composer who either did not conduct at all or could rely on others to introduce his music and give most of the performances would be more easily able to put a finished work entirely behind him.

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with a recollection of the first song from *Kindertotenlieder*, which Mahler was almost certainly composing while he worked on this movement as well The second Trio, in A minor, is more subdued and given largely to the strings. Last echoes of the trumpet fanfare bring the movement to an end.

The second movement, marked "Stormy, with utmost vehemence," has a number of links to the first. It takes the frenetic outbursts of the first movement as its basic character and contrasts them with a sorrowful march melody in the cellos and clarinets. They take turns three times (each varied and somewhat briefer than the one before). A premature shout of triumph is cut off, and the main material returns. The shout of triumph comes back briefly as a chorale in D (the key that will ultimately prevail), but for now, the movement ends in hushed mystery.

According to Natalie Bauer-Lechner, Mahler had an idea for the character of the scherzo, though he chose not to reveal it to the public. Following the dark and emotional character of Part I, the second part was to represent "a human being in the full light of day, in the prime of his life." The scherzo is on an unusually large scale, but it moves with great energy and speed, much of it as a lilting and whirling waltz with a featured solo horn. There are sardonic twists here and there, boisterous passages, even brutal ones, and some that have the lilt and verve of *The Merry Widow*.

The last part begins with the famous Adagietto, once almost the only movement of Mahler's music that was heard with any frequency. When Mahler wrote it, he was recalling the musical worlds created for the second song of *Kindertotenlieder* and *Ich bin der Welt abhanden gekommen*, though he is not using either song to shape this exquisitely restrained movement. The melody grows in sweeping arches to a climactic peak that is not hammered with fortissimos but as if with bated breath.

Mahler builds his finale as a grand rondo in which, after an opening horn call, a bassoon quotes a phrase from one of Mahler's *Wunderhorn* songs, *Lob des hohen Verstandes*, which describes a singing contest the outcome of which is controlled by a donkey. Good natured satire of academic pedantry is the point of the song, and Mahler here undertakes his own cheerful demonstration of counterpoint, the academic subject par excellence in music theory, treated in a wonderfully exuberant and free-wheeling way. He is concerned to build up a symphonic structure, alluding to the theme of the Adagietto with music of very different spirit. The climax of the symphony brings back the chorale theme from the second movement, the one earlier passage in all that tragic realm that hinted at the extroversion of D major, now finally achieved and celebrated with tremendous zest.

—S.L.

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Midori



At age nineteen, acclaimed violinist Midori has appeared with major orchestras and conductors throughout the world. Summer festival appearances have included Tanglewood, Saratoga, Great Woods, the Hollywood Bowl, Ravinia, the Mann Music Center, Blossom, and Mostly Mozart. Her 1989-90 season included tour performances in East Asia with Zubin Mehta and the New York Philharmonic, recitals throughout Japan, her Carnegie Hall orchestral debut, recitals throughout the United States and Europe, and numerous orchestral engagements. This summer she returned to Japan for recitals and appearances with the London Symphony Orchestra as part of the inaugural Sapporo Festival. In the United States she performed at the Hollywood Bowl, Tanglewood, Saratoga Springs, and the Garden State Arts Center. Besides the BSO's Opening Night concert and her first BSO subscription appearances, in January, in both Boston and New York, the 1990-91 season brings her Carnegie Hall recital debut and appearances with the symphony orchestras of Dallas, Detroit, Pittsburgh, San Francisco, and St. Louis. In Japan, besides regular recitals and her 1989 performances with the New York Philharmonic, she has appeared with the St. Louis Symphony and the NHK Symphony and participated in the Concert for Peace conducted by Leonard Bernstein in Hiroshima. Midori is an exclusive Sony Classical (formerly CBS Masterworks) recording artist. Her debut recording for that label was the Dvořák Violin Concerto with Zubin Mehta and the New York Philharmonic; this was followed by the Paganini Caprices for solo violin and Bartók's two violin concertos with the Berlin Philharmonic under Mr. Mehta. Earlier recordings, for Philips, have included music of Vivaldi, Bach, Paganini, and Tchaikovsky. In 1989 Midori was among the first recipients of the Los Angeles Music Center's Dorothy B. Chandler Performing Arts Awards; in 1988 she became the youngest person ever named Best Artist of the Year by the Japanese government. She has appeared many times on television, including the 1988 Kennedy Center Honors and the gala Tanglewood concert celebrating Leonard Bernstein's seventieth birthday. Born in Osaka, Japan, in 1971, Midori began studying the violin with her mother, Setsu Goto. In 1982 she came to New York, where she studied with Dorothy DeLay, Jens Ellermann, and Yang-Ho Kim. In 1982, when she was eleven, Zubin Mehta invited her to be a surprise soloist on the New York Philharmonic's New Year's Eve concert. Midori lives in New York City and attends the Professional Children's School. She made her Boston Symphony debut at Tanglewood in 1986 and has since appeared there each summer.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

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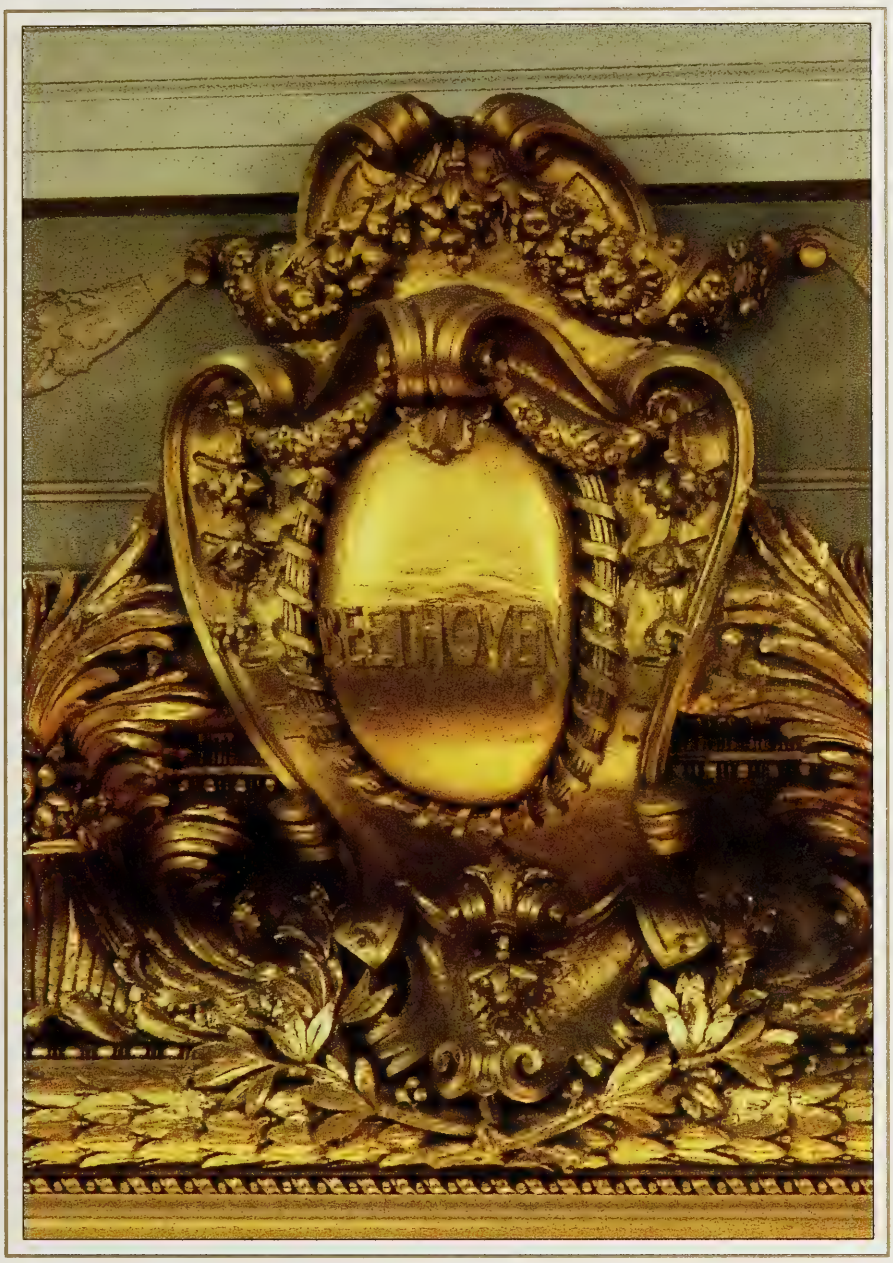
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Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover photograph shows the cartouche directly above the Symphony Hall stage. Whereas numerous European halls traditionally highlighted various composers' names, Beethoven became the only composer whose name was inscribed on any of the plaques that trim the stage and balconies of Symphony Hall. The others were left empty since, at the time the Hall was opened, it was felt that only Beethoven's popularity would remain unchanged.

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The National Endowment for the Arts, a federal agency that has provided essential support for the nation's orchestras, art museums, and theater, dance, and opera companies with thousands of grants over the past twenty-five years, is facing grave threats on the floor of the U.S. Congress. Opponents have accused the NEA of funding art with obscene content and have proposed restructuring or abolishing the agency altogether.

Here in Massachusetts, the Massachusetts Cultural Commission's budget has been sharply reduced, rendering the agency far less effective in supporting artistic activities throughout the state.

Together with other arts organizations throughout the Commonwealth, the Boston Symphony Orchestra believes that:

- The arts in this country and their extended services to a large public have been supported by a vital partnership of private donors, corporate underwriters, foundations, and local, state, and federal government.
- Obscenity is the antithesis of art. It is without artistic merit, and not protected by the First Amendment. The NEA does not support or condone obscenity.
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As the fall season begins, members of Congress are returning to Washington, where they will address the future of the NEA. *Please* make your views known. Call the number below, and tell Congress that you support the Arts Endowment.

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For just $4.50 (charged to your phone bill) the American Arts Alliance will send mailgrams, in your name, to your Senators and Representative telling them that you support the National Endowment for the Arts and that you want Congress to reauthorize the Endowment without restructuring.

BSO

The Fanny Peabody Mason Memorial Concert
Friday, September 28, 1990

The first Friday-afternoon concert of the Boston Symphony Orchestra's subscription season is dedicated to the memory of Miss Fanny Peabody Mason, who was a Friday-afternoon subscriber and an active patron of music both in the United States and abroad until her death in 1948. Many music lovers recall the outstanding concerts Miss Mason presented in the music room of her townhouse on Commonwealth Avenue and at her summer residence in Walpole, New Hampshire. The endowment to honor Miss Mason perpetually was created in 1985 by the Peabody-Mason Music Foundation, established by Miss Mason, and which presented young and well-established artists in concert in Boston and Cambridge for more than 35 years. The president of the foundation, Paul Doguereau, initiated the gift to the BSO as a way to recognize Miss Mason's love of music, and to foster the highest aspirations of the art. Besides the concert sponsorship, the gift created the Mason Lounge for musicians and staff and the Mason Green Room.

The Refurbished Cohen Wing Opens

The Boston Symphony Orchestra is pleased to celebrate the 90th anniversary of Symphony Hall with the completion of a $7.2 million renovation program. Carried out by architects Crissman & Solomon of Watertown, Massachusetts, the work has resulted in a skillful and beautiful union of the historic McKim, Mead & White structure and the adjacent Cohen Wing, named in honor of Julian and Eunice Cohen, whose generosity made possible the purchase of the building ten years ago. Without interfering with the auditorium or its famed acoustics, the improvements provide spacious new facilities for public functions, a new home for the Symphony Shop, additional restrooms and wheelchair-accessible facilities, an additional coatroom, and offices for administrative staff. The two buildings are linked by a stairway and elevator at all levels. The renovation was financed entirely by private donations. Our thanks go to the Symphony Hall Renovation Campaign co-chairmen Frank Hatch and Bill Leith and to the countless donors and volunteers whose generosity and leadership has made the BSO's home shine with new luster.

In addition to patron amenities, the first floor of the Cohen Wing provides a handsome new home for the BSO's Casadesus Collection of Ancient Instruments, which was given to the orchestra in 1926 by Henri Casadesus, founder of the French Society of Ancient Instruments. During the renovation of the Cohen Wing the collection was taken to the Museum of Fine Arts for restoration.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Margaret and William C. Rousseau Chair

William C. Rousseau received his M.S. from M.I.T. in 1936 and went to work for E.B. Badger & Sons. His first assignment, to Abdan, Iran, led to a productive and fulfilling career. He is currently a senior visiting lecturer emeritus with the chemical engineering department at M.I.T. Margaret Rousseau says that having been taken at the age of four to hear Galli-Curci ignited in her an appreciation for fine music and live performances. After receiving two degrees at Rice University, she, too, attended M.I.T., where she became the first woman at M.I.T. to receive a doctor of science degree in chemical engineering. "I found myself paired with William on a number of projects," she recalls, "and two years later the pairing became official for life." The Rousseaus attended Symphony concerts for some time, but it was volunteer work for the orchestra that brought them to a new awareness of the BSO's joys and needs. With the centennial drive, they found themselves ready to make the important gift of an endowed chair. Their gift endowed the tuba position, currently held by Chester Schmitz.

The Symphony Shop Celebrates the New BSO Season in a New Location

Now in an attractive street-level storefront location at Symphony Hall's West Entrance on Huntington Avenue, the new, expanded Symphony Shop opened its doors for the 1990 Opening Night at Pops concert. The Shop con-

References furnished on request

Armenta Adams
American Ballet Theater
Michael Barrett
John Bayless
Leonard Bernstein
William Bolcom
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Chamber Players
Boston Symphony Orchestra
Boston University School of Music
Brooklyn Philharmonic
Dave Brubeck
Aaron Copland
John Corigliano
Phyllis Curtin
Rian de Waal
Michael Feinstein
Lukas Foss
Philip Glass
Karl Haas
John F. Kennedy Center for Performing Arts
David Korevaar
Garah Landes
Michael Lankester
Elyane Laussade
Marion McPartland
John Nauman
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Andre Previn
Steve Reich
Santiago Rodriguez
George Shearing
Bright Sheng
Leonard Shure
Abbey Simon
Stephen Sondheim
Herbert Stessin
Tanglewood Music Center
Nelita True
Craig Urquhart
Earl Wild
John Williams
Yehudi Wyner
and 200 others



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tinues to offer exclusive Boston Symphony and Boston Pops merchandise as well as recordings and other items with a musical motif. Business was brisk throughout the Pops season, and the BSAV anticipates a successful fall. One special piece of new merchandise is itself worth a visit to the Shop—an exquisite Swiss music box that is the only one of its kind available in the United States. Crafted by the Reuge Music Company, the music box is made of rosewood with a Chinese lacquer finish. The box plays Viennese waltzes every hour on the hour, and the interior of the box lights up to reveal three elegant dancers, costumed in handmade dresses of silk, feathers, and pearls. Noteworthy for its musical precision as well, the music box features two combs that provide 142 notes. If you are not able to visit the Shop on the hour, you can activate the music at any time with a quarter. Other new merchandise includes the 1991 BSO datebook and address book, both leatherbound, a Quill pen, clothing in such fashion colors as teal, magenta, watermelon, and jade, and the return, by popular demand, of the black t-shirt and sweatshirt with gold foil colophon. The Symphony Shop is open Tuesday, Thursday, and Friday from 11 a.m. to 3 p.m., Saturday from 1 p.m. to 6 p.m., and from one hour before every Symphony Hall concert through intermission.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance given by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for a la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert. Speakers for upcoming Supper Talks include the BSO's part-time archivist Janet Hayashi (Thursday, October 25), BSO Artistic Administrator Evans Mirageas (Tuesday, October 30), and Darcy Kuronen, Curatorial Assistant, Collection of Musical Instruments, Museum of Fine Arts (Thursday, November 1). Upcoming Supper Concerts will feature music of Brahms and Takemitsu (October 4 and 9), music of Schubert (October 11 and 16), and music of Beethoven and Haydn (November 3). The suppers are priced at $22 per person for an individual event, $61 for any three, or $118 for any six. Advance reservations must be made by mail. For reservations the week of the supper, please call (617) 638-9390. All reservations must be made at least 48 hours prior to the supper. For further information, please call (617) 266-1492, ext. 516.

BSO Members in Concert

BSO associate concertmaster Tamara Smirnova-Šajfar will perform the Tchaikovsky Violin Concerto with the Wellesley Symphony Orchestra on Sunday, October 28, at 3 p.m. at Massachusetts Bay Community College, 50 Oakland Street in Wellesley Hills, near the junction of Rtes. 16 and 9. Robert Prins conducts a program also including Dvořák's *Carnival* Overture and Mozart's Symphony No. 41, *Jupiter*. Tickets are priced from $6 to $8. Call (617) 444-0091 or 431-1314 for further information.

The John Oliver Chorale opens its 1990-91 subscription season with Swiss composer Frank Martin's *Requiem* and the United States premiere of Martin's *Pilate* on Saturday, November 3, at 8 p.m. at St. Paul's Church in Cambridge, at Bow and Arrow streets. The soloists are soprano Dominique Labelle, mezzo-soprano Gloria Raymond, tenor Paul Kirby, baritone Paul Rowe, and bass Donald Wilkinson. Single tickets are $20, $14, and $5; season subscriptions are also available. For further information, call (617) 325-0886.

Ronald Knudsen leads the Newton Symphony Orchestra in the opening concert of its 25th Anniversary Season on Sunday, November 4, at 8 p.m. at Aquinas Junior College, 15 Walnut Park in Newton. Sanford Sylvan is soloist in the world premiere of Charles Fussell's *Wilde*, a Symphony for Baritone and Orchestra, commissioned by the Newton Symphony Orchestra, on a program also including the Mussorgsky/Ravel *Pictures at an Exhibition*. Single tickets are $14 and $12; season subscriptions are also available. Call (617) 965-2555 for further information.

Seiji Ozawa



Now in his eighteenth year as music director of the Boston Symphony Orchestra, Seiji Ozawa was named the BSO's thirteenth music director in 1973, following a year as music adviser. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; four visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium. In December 1989 Mr. Ozawa and the orchestra traveled to Japan for the fourth time, on a tour that also included the orchestra's first concerts in Hong Kong.

Mr. Ozawa's recent recordings for Philips with the Boston Symphony Orchestra include Richard Strauss's *Elektra*, recorded during concert performances at Symphony Hall in Boston with Hildegard Behrens in the title role; and Mahler's First, Second (*Resurrection*), and Fourth symphonies, part of a continuing Mahler cycle on Philips that also includes the Symphony No. 8 (*Symphony of a Thousand*). Mahler's Fifth, Seventh, and Ninth symphonies, and his *Kindertotenlieder*, with Jessye Norman, have been recorded for future release. Mr. Ozawa's recent recordings with the Boston Symphony Orchestra for Deutsche Grammophon include Poulenc's *Gloria* and *Stabat mater* with soprano Kathleen Battle and the Tanglewood Festival Chorus, the two Liszt piano concertos and *Totentanz* with Krystian Zimerman, an album of music by Gabriel Fauré, and "Gaîté parisienne," an album of music by Offenbach, Gounod, Chabrier, and Thomas. Other Deutsche Grammophon releases include Prokofiev's complete *Roméo and Juliet*, Berlioz's *Roméo et Juliette* and *Damnation of Faust*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos. Also available are Schoenberg's *Gurrelieder*, on Philips; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS Masterworks; and Stravinsky's *Firebird*, on EMI/Angel.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world

premiere of Olivier Messiaen's *St. Francis of Assisi*. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His opera recordings include Bizet's *Carmen* with Jessye Norman and the Orchestre National, on Philips, and *Les Contes d'Hoffmann* with Plácido Domingo and Edita Gruberova, on Deutsche Grammophon.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot
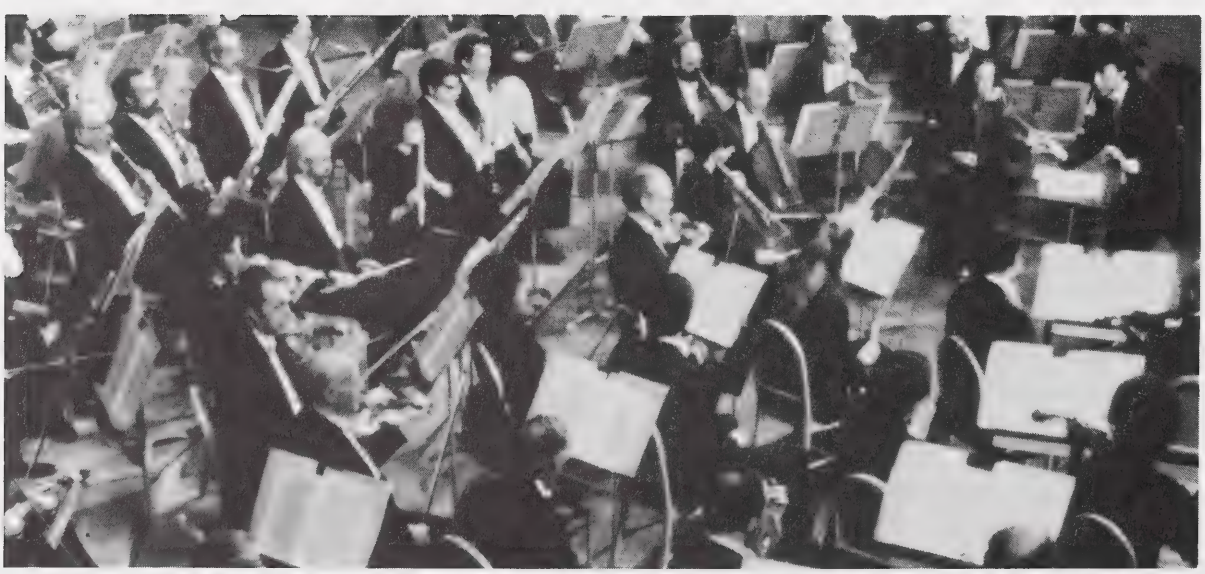
BOSTON SYMPHONY ORCHESTRA 1990-91

First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair
Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair
Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair
Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity
Max Winder
Forrest Foster Collier chair
Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
Gottfried Wilfinger
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
Ronan Lefkowitz
*Nancy Bracken
*Jennie Shames
*Aza Raykhtsaum
*Valeria Vilker Kuchment
*Bonnie Bewick
*Tatiana Dimitriades
*James Cooke
*Si-Jing Huang

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity
‡Ronald Wilkison
Lois and Harlan Anderson chair
Robert Barnes

**Participating in a system of rotated seating within each string section*
‡On sabbatical leave





Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Luis Leguía
Robert Bradford Newman chair
‡Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

· *Walter Piston chair*
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein

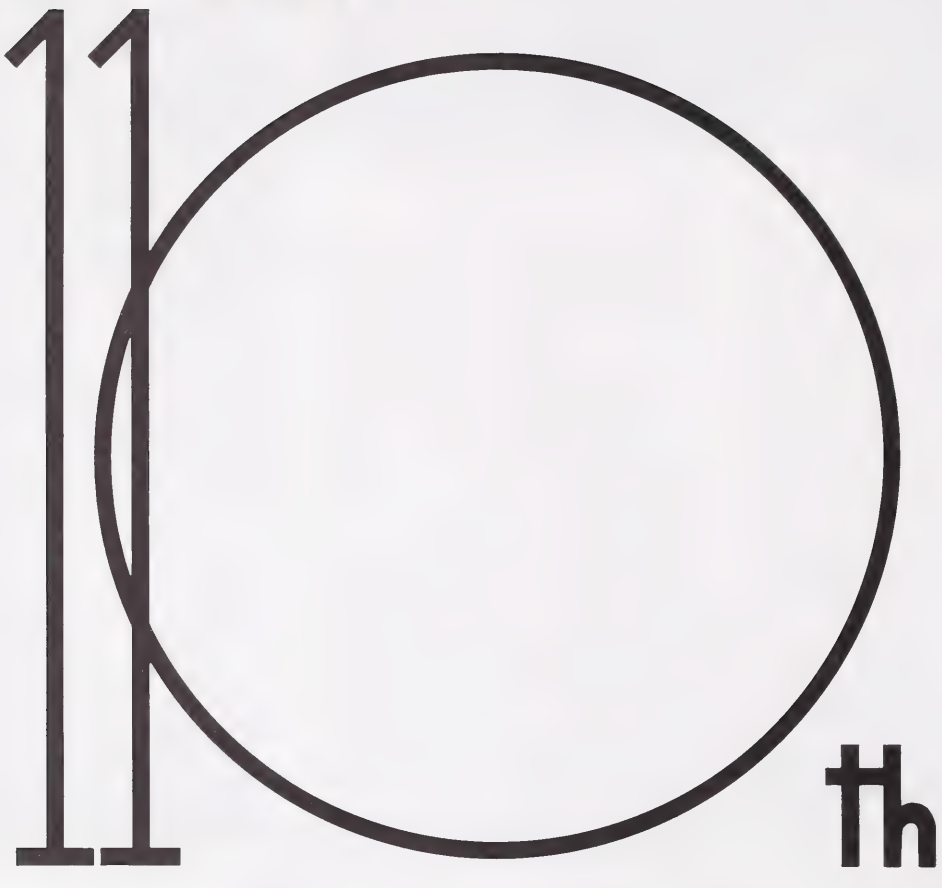
Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair
Sara Schuster Ericsson

Personnel Managers
Lynn Larsen
Harry Shapiro

Librarians
Marshall Burlingame
William Shisler
James Harper

Stage Manager
Position endowed by Angelica Lloyd Clagett
Alfred Robison

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Congratulations to the Boston Symphony Orchestra on yet another wonderful season of magical music.

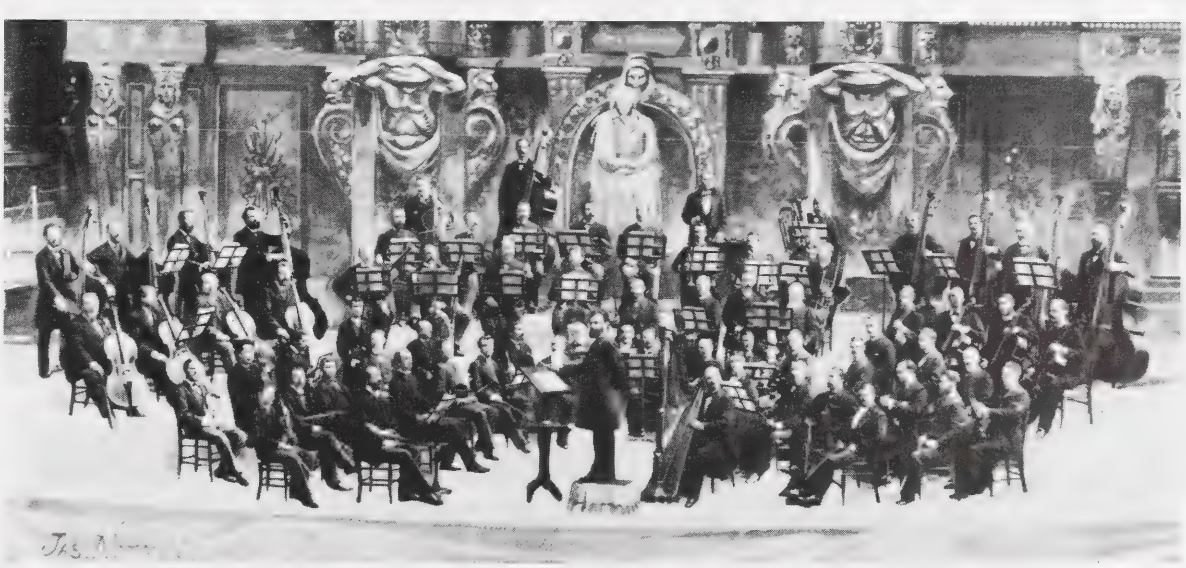
jordan marsh

A TRADITION SINCE 1851

A Brief History of the Boston Symphony Orchestra

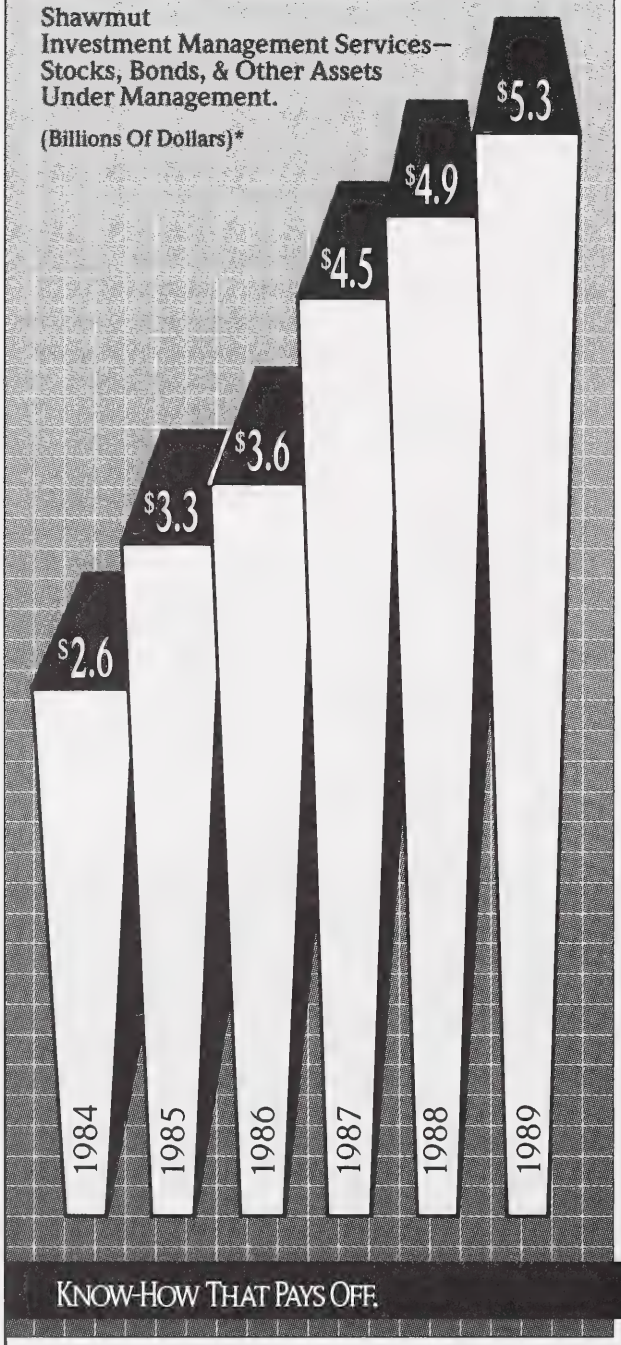
Now in its 110th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrated its fiftieth anniversary this past summer. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

IT'S QUITE OBVIOUS WHY SOME OF TODAY'S MOST SUCCESSFUL INVESTORS NEVER TOOK THEIR MONEY OUT OF THE BANK.



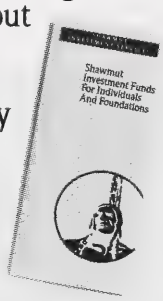
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Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition that would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his eighteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of Tanglewood Music Center, and recent works commissioned from such prominent composers as John Cage, Hans Werner Henze, Peter Lieberson, and Bernard Rands. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

Symphony Hall at 90
A Timeless Gift to Bostonians

by Robert Campbell

Symphony Hall as a piece of architecture is so Bostonian it's almost a caricature. It begins by repeating the sacred, iconic brick and limestone of Harvard Yard and Beacon Hill. Then it goes on to display, rather ostentatiously perhaps, a typical Boston refusal to be ostentatious. It comes to us in a plain brown wrapper of dark brick, a brown wrapping that conceals rather than advertises the sensuous, rhythmic delights of the music that is performed—as if secretly—deep inside. That dowdy wrapping reminds us of the Victorian matrons of Boston who kept their new dresses from Paris in the closet for a year so they wouldn't look too fashionable. Symphony Hall doesn't wish to look fashionable and it certainly doesn't want to look expensive. Its buttoned-up architecture tells us that it is a building that will be Good for Us, a venue for Culture, something to be taken quite seriously.

The architect was one of the most famous in American history, Charles Follen McKim, a Pennsylvanian who came to town to work as a draftsman for an even greater architect, Henry Hobson Richardson. McKim went off on his own in 1879 at age thirty-two to found a firm called McKim, Mead & White, the most successful of its era. McKim became virtually house architect for Harvard, designing such varied landmarks there as the stadium and the New York Harvard Club. In Copley Square, across from H.H. Richardson's famed Trinity Church, McKim outdid his mentor by designing the Boston Public Library, still today, perhaps, the city's greatest public building. And in 1900, his Symphony Hall opened—to something less than universal acclaim.

Critic William Apthorp of the Boston *Transcript* wrote, notoriously, "Expert condemnations of the hall differ, as far as we have been able to discover, only in degrees

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of violence." We must shudder at the impact so firm a judgment must have had on that newspaper's all-too-loyal subscribers, as we recall the lines of the young T.S. Eliot:

> The readers of the *Boston Evening Transcript*
> Sway in the wind like a field of ripe corn.

As so often happens, the judgment of posterity differed from that early judgment. Acoustician and BSO Trustee Leo Beranek attributes the mistake to the fact that orchestras in the Hall's first years were simply too small—and therefore too faint—for so large a space. In any case, for many decades now, as everyone knows, Symphony Hall has been all but universally regarded as one of the three or four best halls in the world, acoustically speaking, for symphonic music.

Architects soon learn that experiment is risky in their field. McKim's first proposal was an experiment: a circular hall, the shape of a Greek theater. It would have been an acoustical disaster, a truth that, luckily, was pointed out to the architect by Wallace Sabine, a young Harvard professor who was in the process, at that very moment, of founding the science of acoustics. Sabine recommended that the new hall should simply be a copy of some old one that worked—sound advice indeed. McKim's final proposal for the interior of Symphony Hall, therefore, was a very close imitation of the old Music Hall (now renovated as the Orpheum), in which the orchestra had previously played.

Much as everyone loves Symphony Hall's interior (despite its narrow and squeaky seats), few have been equally thrilled by the building's exterior. Typical is the comment of the current (1984) edition of the *Blue Guide to Boston and Cambridge*: "This is generally considered to be one of McKim's least-successful designs, principally because of the top-heavy facade and the overly massive Ionic portico that supports it."



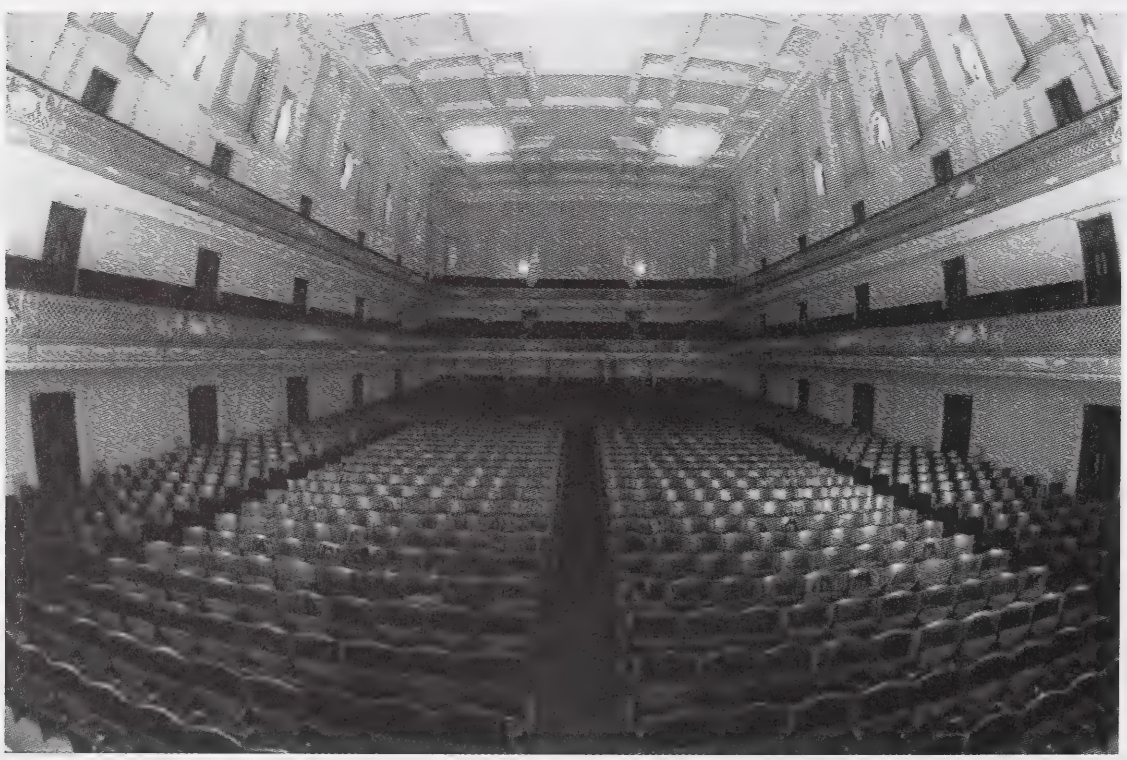
Symphony Hall during the 1939-40 season, before the Huntington Avenue underpass was constructed

McKim must have disliked the exterior himself, judging by the scant notice he gave it in his firm's many publications. The problem was that the donor, Henry Lee Higginson, omitted most of McKim's proposed decorative program for the exterior—carvings, inscriptions, and architectural doodads of all kinds—in order to save money.

But perhaps we needn't really regret that loss. The plainness of Symphony Hall's exterior, which has often been compared to an industrial warehouse or a train station, actually strengthens the compelling architectural concept of the building as a whole. It is a box inside a box. The outer box is a carton, but the inner box is a gift. The outer box is the brick shell. The inner box is the orchestra hall. Between them, like so much styrofoam insulation, is an air space that contains corridors and offices. The air space insures that no noise from the street will penetrate to damage the orchestra hall.

Opening a present that has just arrived in the mail is a delight. A comparable pleasure is the experience of penetrating the outer carton of Symphony Hall to discover the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage.

Over the decades, inevitably, a few things went wrong with Symphony Hall. McKim's main entrance was a bold row of doors on the Huntington Avenue facade. But in the 1940s, Huntington was widened for an underpass, and Symphony Hall's main entrance was moved around the corner to Massachusetts Avenue, employing what had originally been conceived as a secondary carriage drop-off. The generous lobby on Huntington became today's Hatch Room, and the tiny lobby on Massachusetts served, very inadequately, to replace it. Coherence and orientation suffered. Entering on Huntington, the visitor walked into the Hall on axis with the stage, easily comprehending the building's symmetrical order as a reflection of the symmetry of



the visitor's own body. Entering on Massachusetts, by contrast, one sidles awkwardly toward the seats, moving at right angles to the Hall's axis. The architectural order is far harder to grasp.

Other problems were those of crowding. Many new functions jammed the original office spaces, never very generous to begin with. Mechanical and electrical systems aged. Oddball elements of decor clashed with the architecture. As a result of all this, a major program of restoration and improvement began a few years ago. A thoughtfully staged master plan of improvements was created by the BSO, with the help of the firm of James Stewart Polshek and Partners of New York.

This fall occurs the opening of the largest and brightest piece to date of that renovation: the Cohen Wing, completely gutted and rebuilt, with new patron spaces on the ground floor and office spaces above. Banquet and meeting rooms and a new Symphony Shop are among the badly needed facilities provided by the new wing. In the Hall itself, a new Higginson Room, renamed the Beranek Room, is opening. Architects for this stage of the improvements were Crissman & Solomon Associates, and the contractor was the Walsh Brothers. Future improvements, as funds become available, will include a backstage building for the musicians, and eventually a new lobby and entrance.

Symphony Hall has served its purpose nobly, economically, and often just a little bit shabbily for ninety years. Never a good place in which to show off a fancy gown, it is a very good place in which to listen to music. As much as any other building it embodies the essence of Boston.

Robert Campbell, an architect in Cambridge, is architectural adviser to the Boston Symphony Orchestra and architecture critic of the Boston *Globe*.

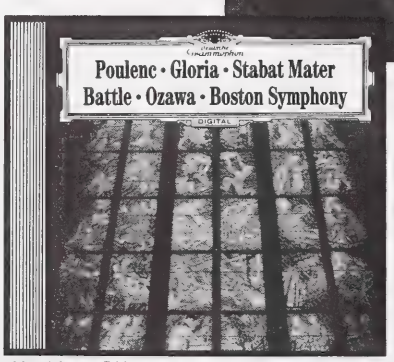


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SEIJI OZAWA
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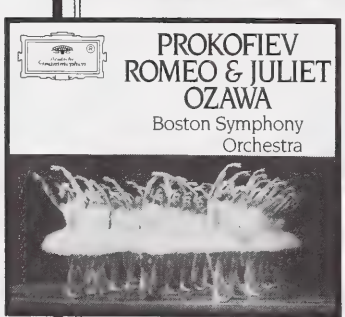
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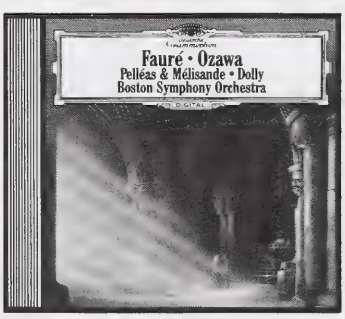
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Grant Llewellyn *and* Robert Spano,
Assistant Conductors
One Hundred and Tenth Season, 1990-91

Friday, September 28, at 2
THE FANNY PEABODY MASON MEMORIAL CONCERT
Friday, October 12, at 8

SEIJI OZAWA conducting

BACH/SAITO — J.S. Bach's Chaconne in D minor, from BWV 1004, orchestrated by Hideo Saito

INTERMISSION

MAHLER — Symphony No. 5

Part I
Funeral March: At a measured pace
Stormy, with utmost vehemence

Part II
Scherzo: Energetic, not too fast

Part III
Adagietto: Very slow
Rondo-Finale: Allegro giocoso. Vigorous

These performances of Mahler's Fifth Symphony are being recorded by Philips for future release as part of the orchestra's continuing Mahler cycle on that label. Your cooperation in keeping noise in the Hall at a minimum is sincerely appreciated.

The afternoon concert will end about 4:05 and the evening concert about 10:05.

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Baldwin piano

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Assistant Conductors
One Hundred and Tenth Season, 1990-91

Saturday, October 13, at 8

SEIJI OZAWA conducting

PROKOFIEV — Piano Concerto No. 3 in C, Opus 26

Andante—Allegro
Theme (Andantino) and Variations
Allegro ma non troppo

MARTHA ARGERICH

INTERMISSION

MAHLER — Symphony No. 5

Part I
Funeral March: At a measured pace
Stormy, with utmost vehemence

Part II
Scherzo: Energetic, not too fast

Part III
Adagietto: Very slow
Rondo-Finale: Allegro giocoso. Vigorous

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Program notes for tonight's concert begin on page 29.

Tonight's concert will end about 10:15.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, New World, Erato, and Hyperion records

Baldwin piano

Martha Argerich plays the Steinway piano.

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Johann Sebastian Bach
Chaconne in D minor from the Partita for unaccompanied violin, BWV 1004, orchestrated by Hideo Saito



Johann Sebastian Bach was born in Eisenach, Saxony, on March 21, 1685, and died in Leipzig on July 28, 1750. The D minor Chaconne closes his Partita for unaccompanied violin, BWV 1004, probably composed during Bach's Cöthen years, 1717 to 1723. Hideo Saito was born in Tokyo on May 23, 1902, and died there on September 18, 1974. His orchestration of Bach's work calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

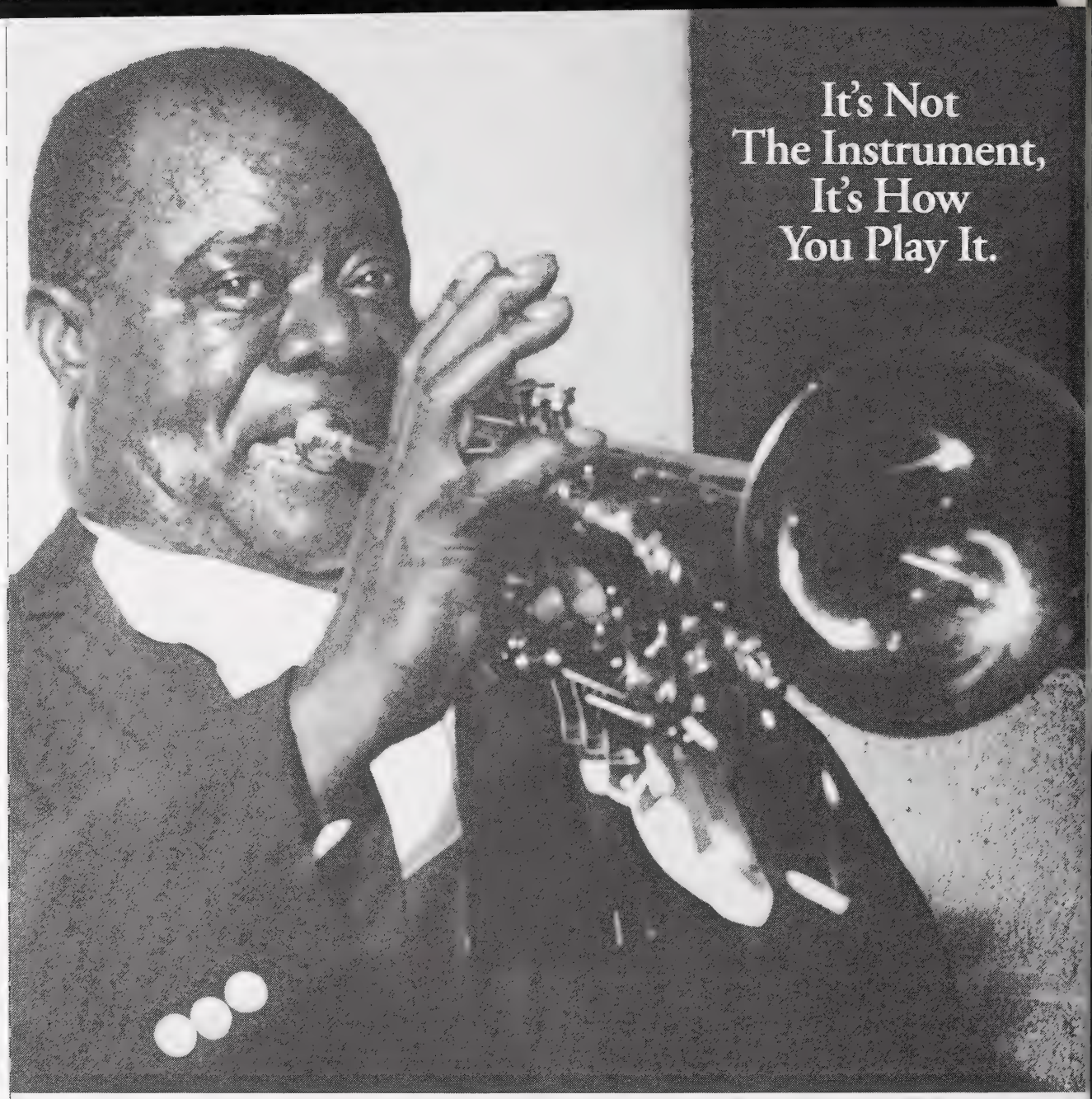
When J.S. Bach died in 1750, he was regarded by most musicians as a talented organist and an old-fashioned composer. His own sons had progressed far beyond the music of the old man, and tastes had begun to change drastically. Who cared for complicated fugal or canonic structures from Papa Sebastian when one of the sons, Carl Philipp Emmanuel, might astonish the listener with striking and even bizarre gestures, while another son, Johann Christian, might seduce the ear with sweet Italianate melody? The keyboard works of the older Bach were the province of antiquarians, not active musicians, and no one knew the cantatas or the Passions, which moldered in storage at the Thomaskirche in Leipzig.

But increasingly since 1850, when the complete works began to be published by the Bach-Gesellschaft, Bach's work has become central to western music. Since the completion of the Bach edition (and now work on a New Bach Edition following modern standards of scholarship), Bach's works have been readily available to anyone who cares to study or perform them. Since 1850, an amazing number of composers have turned to Bach for study, intellectual stimulation, musical delight.

Of Bach's large output, one small work has repeatedly attracted the attention of composers and performers for its combination of sheer technical bravura and depth of musical expression: the last movement of Bach's second partita for unaccompanied violin, BWV 1004, a chaconne, is the most famous single work ever written for that instrument, a challenge to the composer as well as to the performer. Part of the challenge comes from the fact that the violin is essentially a melody instrument, while a chaconne is, by definition, a contrapuntal form, requiring several melodic lines at once to project its shape. Popular in the Baroque era, the chaconne is a kind of variation form involving a "ground bass"—a melody that keeps restating itself over and over, usually in the lower register—while other musical ideas are projected against it as countermelodies of increasing expressive and textural complexity.

Bach's D minor Chaconne has been admired by countless musicians. Perhaps the most heartfelt praise of the work comes from the pen of Johannes Brahms, who in 1877 transcribed it for the piano, for left hand only. When he sent this off to his dear friend Clara Schumann, he added the following letter:

> I don't suppose I have ever sent you anything as delightful as what I am sending you today, provided your fingers can survive the pleasure! The Chaconne is in my opinion one of the most wonderful and incomprehensible pieces of music. Using the technique adapted to a small instrument, the man wrote a whole world of the deepest thoughts and most powerful feelings. If I could picture myself writing, or even conceiving, such a piece, I am certain that the extreme excitement and emotional tension would have driven me mad. If one has no supremely great violinist



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> at hand, the most exquisite of joys is probably simply to let the Chaconne ring in one's mind. But the piece certainly inspires one to occupy oneself with it somehow. One does not always want to hear the music actually played, and in any case [Joseph] Joachim is not always there, so one tries it otherwise.

Brahms found it necessary to try to recreate Bach's implied challenge by accepting a conscious limitation—writing for the left hand only—as Bach had done in writing for unaccompanied violin. But other musicians, equally seized by the power of Bach's astonishing work, have sought instead to do justice to its grandeur on the fullest scale.

Hideo Saito was one of the leading musical figures in contemporary Japan. The son of a scholar of English literature, he began musical studies at the age of twelve and then took up the cello at sixteen. In 1923 he went to Leipzig to study, and upon his return to Japan in 1927 he became principal cellist of the New Symphony Orchestra (now the NHK Symphony Orchestra). Further studies in Germany with Emanuel Feuermann developed his interest in education, and work with Josef Rosenstock turned his attention to conducting, to which he devoted himself from 1942 to 1948, while also performing in chamber music concerts.

In 1948, convinced that the standard of music-making in Japan needed to be raised, Saito began a "Music Class for Children," which became the foundation for the present Toho Gakuen School of Music in Tokyo; a high school was inaugurated in 1952, a two-year college in 1955, and a four-year college in 1961. Until his death, Saito devoted himself to music education, with an emphasis on stringed instruments, conducting, and orchestral ensemble. He was instrumental in making European classical music popular in Japan, and he took the Toho Gakuen Orchestra on tours to the United States in 1964 and to Europe and the Soviet Union in 1970. In all likelihood, he prepared his transcription of the Bach Chaconne for this student orchestra, so dear to his heart. Unlike Brahms, who chose to restrict his technique as Bach had done, Saito chose rather to enlarge the canvas in order to accommodate that "whole world of the deepest thoughts and most powerful feelings."

—Steven Ledbetter



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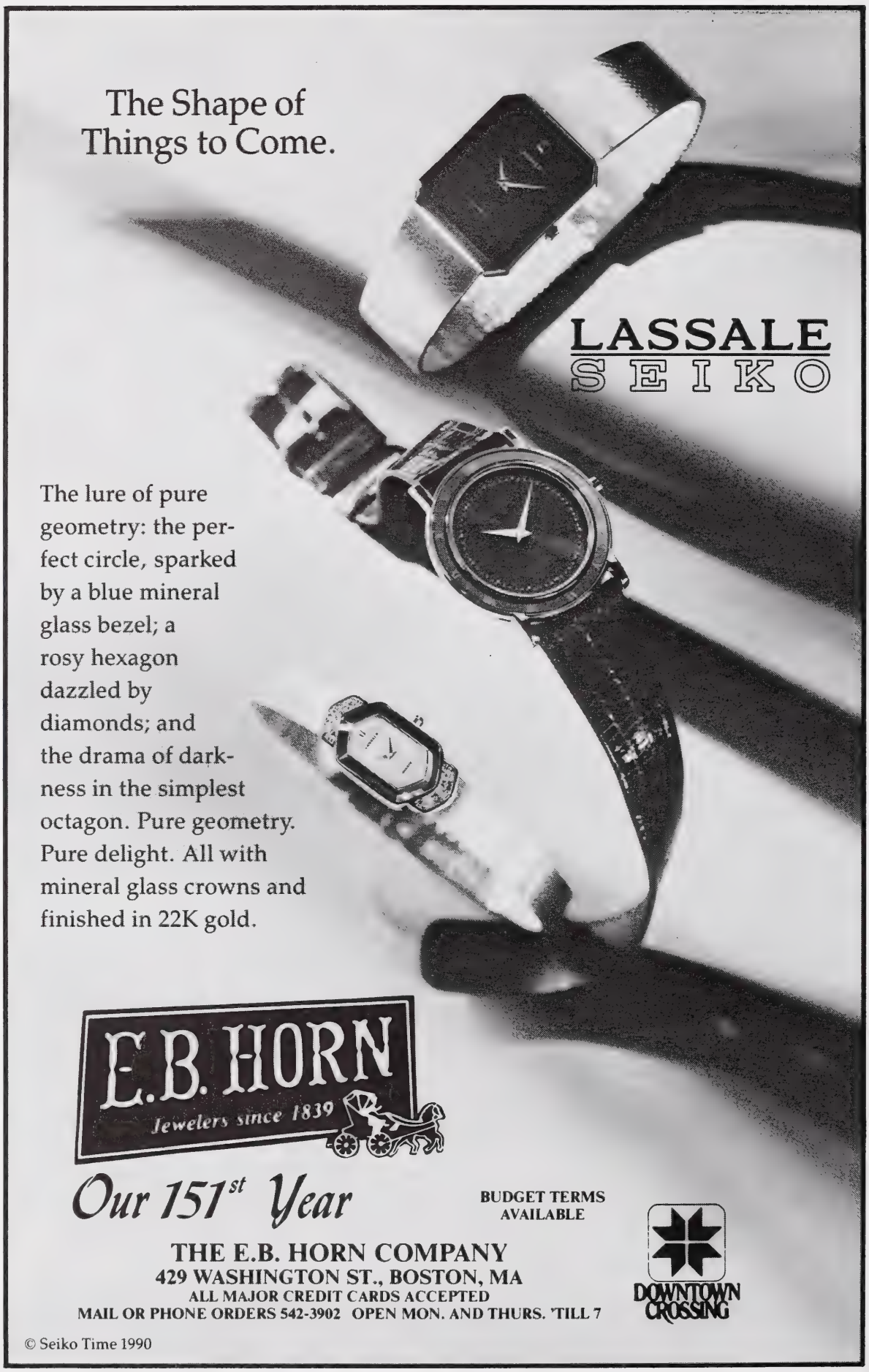
Sergei Prokofiev
Piano Concerto No. 3 in C, Opus 26



Sergei Sergeyevich Prokofiev was born at Sontzovka, Government of Ekaterinoslav, Ukraine, on April 23, 1891, and died at Nikolina Gora near Moscow on March 5, 1953. He began planning a third piano concerto as early as 1911, but completed it only in 1921. Prokofiev himself played the solo part in the premiere, which was given on October 16 that year by the Chicago Symphony Orchestra conducted by Frederick Stock. The composer was also soloist at the first Boston Symphony Orchestra performance, on January 29, 1926; Serge Koussevitzky conducted. Other pianists to undertake the concerto on BSO concerts have included Alexander Borovsky with Koussevitzky, William Kapell and Gary Graffman with Richard Burgin, Alexander Urinsky with Charles Munch and Burgin, Jorge Bolet and John Browning with Erich Leinsdorf, Graffman with Michael Tilson Thomas, Maurizio Pollini with Seiji Ozawa and Thomas, Byron Janis and Martha Argerich with Ozawa, Jeffrey Siegel with William Steinberg, Browning with Aldo Ceccato, Israela Margalit with Lorin Maazel and Joseph Silverstein, and John Lill with Yuri Temirkanov. The most recent Symphony Hall performances, in April 1985, featured Alexander Toradze with Seiji Ozawa; the most recent BSO performance at Tanglewood, in August 1990, featured pianist Yefim Bronfman with Charles Dutoit conducting. Besides the solo piano, the score calls for two flutes and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, bass drum, castanets, tambourine, cymbals, and strings.

As the only child in a cultural and affluent household, Prokofiev's early development was directed first by his doting pianist mother, who gave him his first lessons on the instrument, and then—when his talent proved to be unmistakable—by the young composer Reinhold Glière, who was hired to come as a private music tutor to Sontzovka. By the time Prokofiev entered the St. Petersburg Conservatory in 1904 he had already completed a remarkable number of youthful works, mostly for the piano, but also a violin sonata and an opera. During his first four years in St. Petersburg he pursued the course in composition. It was a difficult time: 1905 brought the first rumblings of the coming revolution, disturbing the tranquility of academic life (Rimsky-Korsakov was fired for anti-government activities, and other leading teachers resigned in protest). But Prokofiev himself was responsible for most of his own difficulties. Rather arrogant by nature, he was also younger than the other students and found it difficult to make friends with them. Most of his teachers were conservative pedagogues whose tutelage Prokofiev found dull; eventually he found himself in open clashes with his harmony teacher Liadov. Within a few years, the headstrong young colt had appeared in a recital of his own music that marked him as an *enfant térrible*, an image he assiduously cultivated for some time.

His experience in a composition program had so disillusioned him to the prospects of teaching that he decided to pursue a career as a performer. Thus, though he had maintained at best a love-hate relationship with the St. Petersburg Conservatory —somewhat skewed to the latter—he decided to stay on for the study of piano and conducting. Here, too, his willful self-assurance made difficulties, but his piano teacher, Anna Esipova, proved as strong-willed as he. Prokofiev disdained to play the music of the Classical era without adding his own "improvements," and he found the discipline of technical drills a waste of time. Only when Esipova threatened him with


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expulsion did he see the light. His four years of study proved essential to his career as a soloist. He already played brilliant pieces brilliantly, but Esipova nourished a strain of lyricism that was to become as important to his composition as it was to his playing.

Needless to say, he did not give up composing during this time. Before completing the piano program, Prokofiev had already finished his first two piano concertos (obviously designed as showpieces for himself) and had even boldly chosen to play the First Concerto as his piece for the final keyboard competition, although it was expected that the participants would choose a work from the established repertory.

The years following Prokofiev's graduation in 1914 were marked by war and revolution in the world at large and in Russia in particular. Yet in spite of this, Prokofiev began to achieve renown, composing some of his best-known works (including the *Classical* Symphony and the First Violin Concerto). Eventually, though, the unsettled condition of musical life and almost everything else persuaded him to go abroad, at least for a time. He set out with high hopes for New York, going the long way, through Vladivostock, Tokyo, and San Francisco. While on this long journey he began sketching a new opera, *The Love for Three Oranges*, as well as two movements of a string quartet. Though the opera was eventually to become his most successful stage work, its first production was fraught with difficulties. After signing a contract for a 1919 production in Chicago, Prokofiev finished the score in time for rehearsals. The sudden death of the intended conductor postponed the premiere for one year, then a second. Increasingly disillusioned with the United States, Prokofiev left for Paris in the spring of 1920.

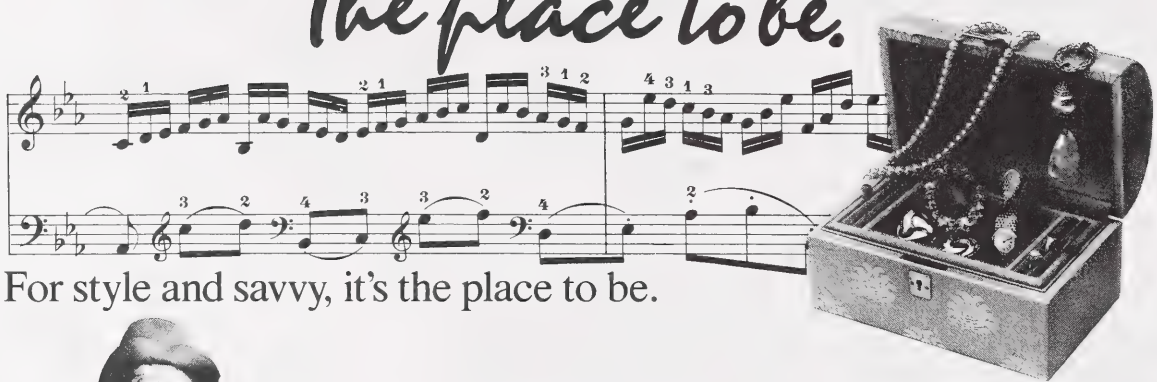
Paris was a good place for a Russian composer of advanced tendencies. Diaghilev's brilliant Ballets Russes was open to the newest ideas, especially from Russian composers, and Serge Koussevitzky had founded his own concert series emphasizing new works. After the exciting premiere of his ballet *The Tale of the Buffoon* by the Ballets Russes (Paris loved it, London hated it), Prokofiev adjourned to the coast of Brittany for a summer of composition. There he achieved his long-held plan to write a Third Piano Concerto. Much of the material was already in hand, since he had been thinking about such a work since completing the Second Concerto in 1914, and some of the musical ideas go back even before that. He was still committed to the premiere of his opera in Chicago that fall, so he took the opportunity of introducing the new piano concerto there during the same trip. *The Love for Three Oranges* was premiered (in French, rather than the Russian in which it had been composed) at the Auditorium Theater in Chicago on December 30, 1921; the concerto, though composed later, preceded the opera into the world by two months. Here, too, Prokofiev received diverse reactions: Chicago loved both works, New York hated them. Following this experience, Prokofiev returned to Paris, where he lived until his permanent return to the Soviet Union in 1938. Only concert tours brought him back to the United States during that period. By now, though, his two major "American" pieces are well established as favorites among Prokofiev's output.

The Third Piano Concerto, in fact, is the most frequently performed of Prokofiev's five contributions to that genre. Though it is not a whit less demanding technically than the first two concertos, it opens up a new and appealing vein of lyricism that Prokofiev was to mine successfully in the years to come. At the same time his biting, acerbic humor is never absent for long, especially in the writing for woodwinds and sometimes for percussion.

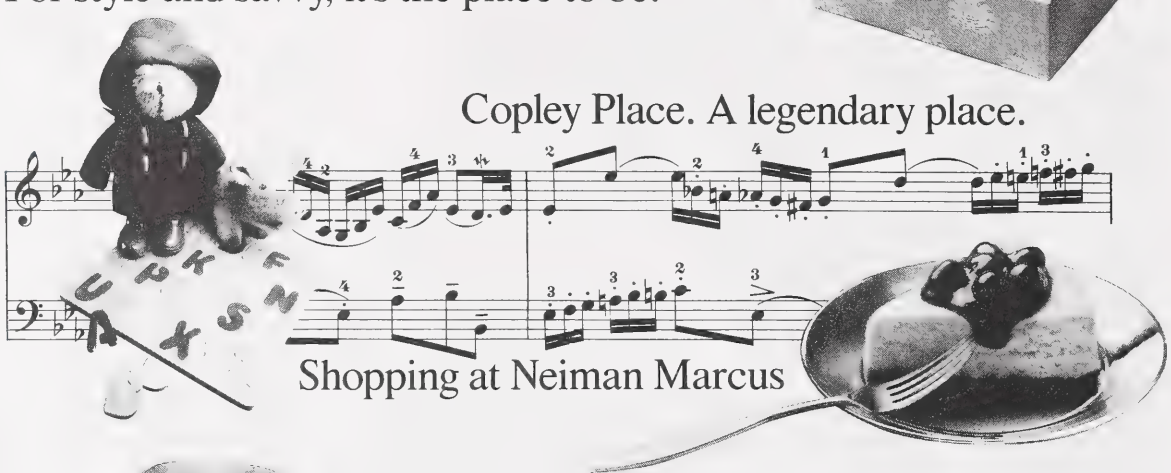
Prokofiev customarily wrote melodic ideas in a notebook as they occurred to him, sometimes gathering them for years before assembling them into a finished work, sometimes taking material from a work already completed and recasting it in a new guise. Both of these procedures occurred in the creation of the Third Piano Concerto. Some of the material dates back to 1911. But the first identifiable ideas to find their

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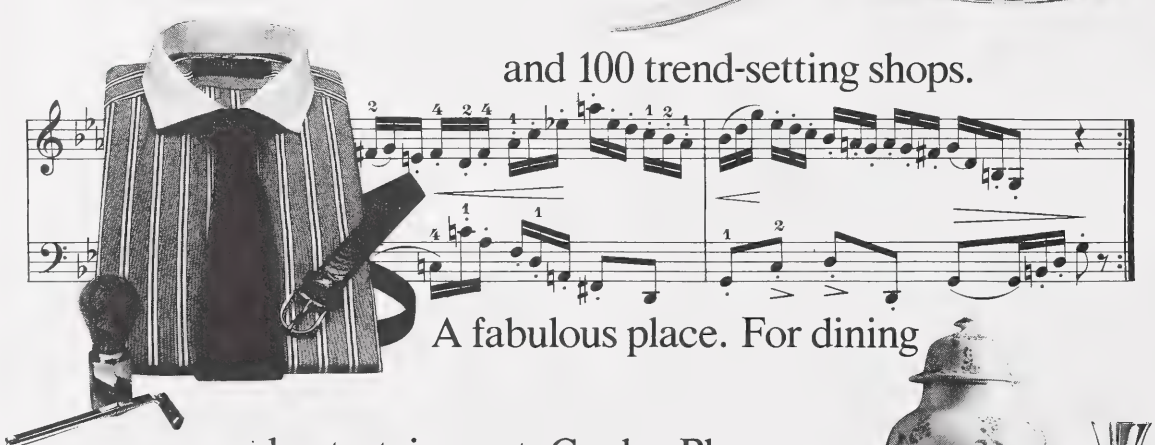


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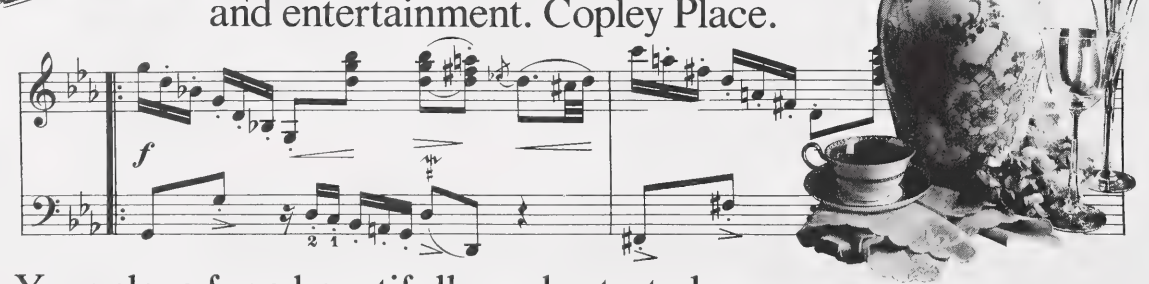
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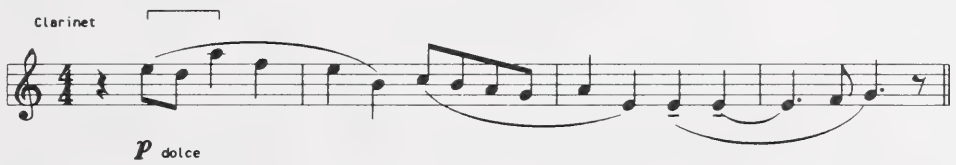
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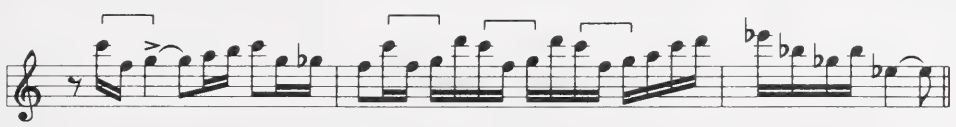


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way into the score came when he created a theme to be used as the basis of a set of variations in 1913 (this now opens the second movement), though he did not work further on it at that time. In 1916-17 he created the main ideas for the first movement and wrote two variations on the 1913 theme. The string quartet that he began and then abandoned while en route to the United States was, according to the composer, a "white" quartet, because it was in a diatonic style playable on the white keys of the piano. (Such a description obviously comes from a pianist, since the idea of "white keys" would mean nothing to a string player!) Two of the themes from that work found their way into the new concerto. Thus, when Prokofiev began working specifically on the Third Concerto in 1921, he already had virtually the entire thematic material of the work at hand.

The concerto opens with a yearning lyrical theme in the clarinet, immediately echoed in flute and violins; its simplicity makes it memorable, and it will mark several stages of the form later on.



Almost at once a bustling of sixteenth-note runs in the strings ushers in the soloist, whose nervous theme grows out of the first three notes of the opening lyrical theme (a major second down and a perfect fifth up) turned backwards (a perfect fifth down and a major second up), then sweeps farther afield harmonically in its headstrong energy.

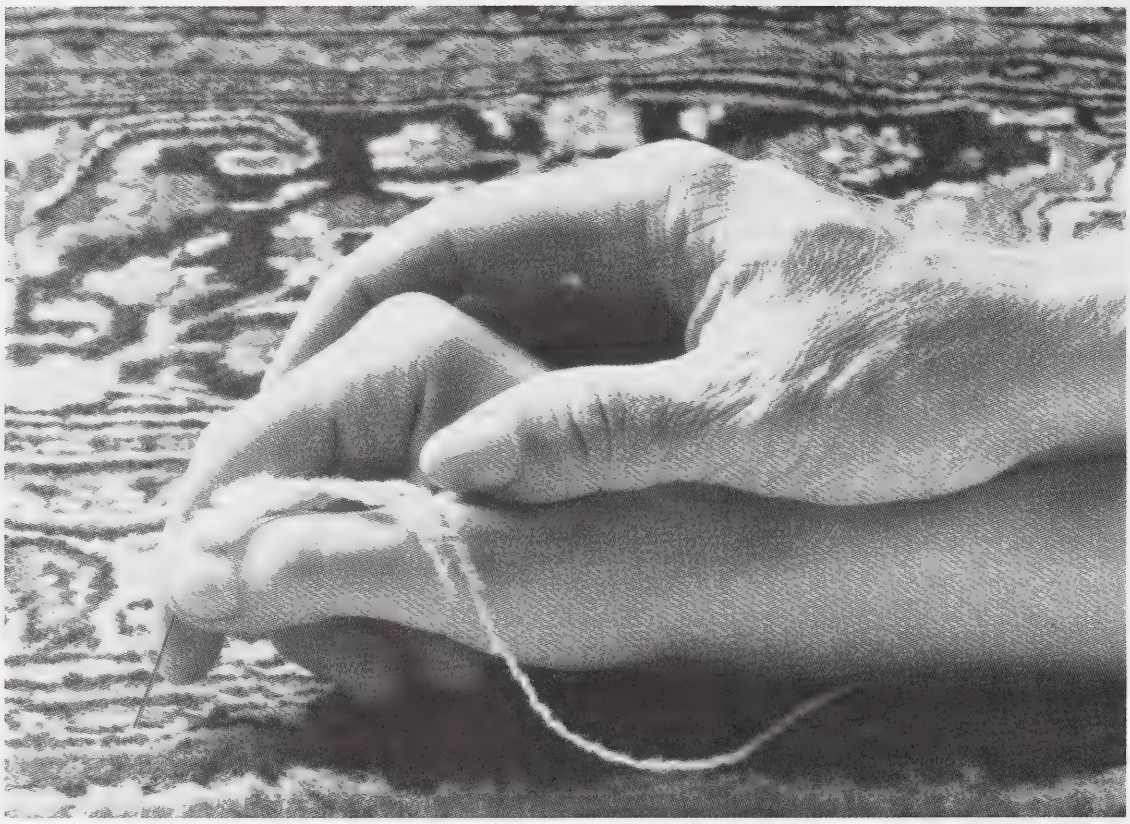


An austere march of pounding chords leads to a faster passage of whirling triplets to conclude the exposition. The basic material is developed and recapitulated in a free sonata form.

The main theme of the second movement is one of those patented Prokofiev tunes, dry and sardonic. But it doesn't stay that way long. The first variation is a Chopin nocturne with a twist; each ensuing variation has its own special color and character, by turns brilliant, meditative, and vigorously energetic. A climactic restatement of the theme with further pianistic display dies away mysteriously into nothing.

The finale begins with a crisp theme in bassoons and pizzicato lower strings in A minor; the piano argues with thundering chords, clouding the harmony. Despite various contrasting materials, some lyrical, some sarcastic, the opening figure provides the main basis for the musical discussion, ending in a brilliant pounding coda.

—Steven Ledbetter



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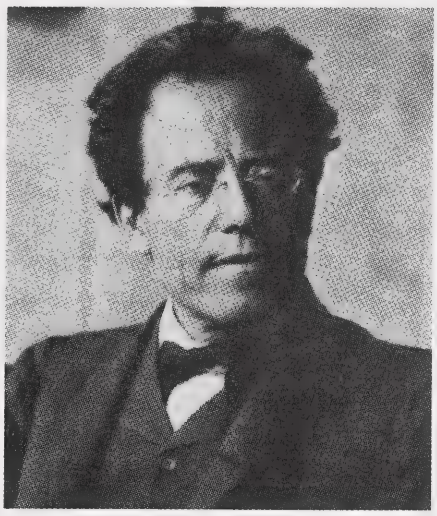
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Gustav Mahler
Symphony No. 5



Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He began writing his Fifth Symphony in 1901 and completed it the following year. He himself conducted the premiere in Cologne on October 18, 1904. The first American performance was given by the Cincinnati Symphony Orchestra under the direction of Frank van der Stucken on March 25, 1905. The first Boston Symphony Orchestra performance took place on February 2, 1906, Wilhelm Gericke conducting. The BSO has also performed the Fifth under the direction of Karl Muck, Serge Koussevitzky, Richard Burgin, Erich Leinsdorf, Michael Tilson Thomas, Joseph Silverstein, and Seiji Ozawa. Seiji Ozawa conducted the orchestra's most recent subscription performances in November 1986 and most recent Tanglewood performance in August 1987. The orchestra has played the Adagietto alone on two occasions: on a tour performance in Baltimore under Gericke in February 1906, and under Leonard Bernstein at Tanglewood in July 1974, in memory of Serge Koussevitzky. The score calls for four flutes, two piccolos, three oboes and English horn, three clarinets, D clarinet, and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, tam-tam, slapstick, glockenspiel, harp, and strings.

Mahler finished his "first period" with his Fourth Symphony right at the end of the nineteenth century. The music he wrote at the beginning of the new century pointed in a new direction. The first four symphonies are all inspired by or based on songs, especially the songs drawn from the collection of folk poetry known as *Des Knaben Wunderhorn* (*The Youth's Magic Horn*). By the turn of the century, Mahler had stopped drawing upon that source for good, though with perhaps one last glimpse in the Fifth Symphony. His next songs were settings of the poet Rückert, including his finest cycle, *Kindertotenlieder*, three songs of which were completed before he began work on the symphony. The songs make themselves felt here and there in the Fifth by way of brief reminiscences, but the symphony as a whole—like its two successors—is a purely orchestral work with no vocal parts and no hint of musical shapes dictated by song.

The group of three instrumental symphonies—Nos. 5, 6, and 7—belongs together in another respect. Mahler's orchestration is notably different from that of the earlier works. The parts are now often more independent of one another, yielding a highly contrapuntal texture, and his tendency toward using small subsections of the large orchestra—as if the whole orchestra consisted of an immensely varied series of chamber ensembles—is intensified. At first the novelty of this approach gave Mahler considerable trouble. At a reading rehearsal in Vienna before the Cologne premiere of the Fifth, he was horrified to discover that he had seriously over-orchestrated large sections of the score. He took a red pencil to his manuscript and crossed out many parts. Still unsatisfied after the official premiere, Mahler continued touching up the scoring of the Fifth Symphony almost until the day he died.

The distinction between works written before and after the turn of the century is not cut-and-dried, to be sure. The Fourth Symphony already shows a growing interest in independent instrumental writing, and the scoring of the *Kindertotenlieder* and other Rückert songs grows quite naturally out of it. It leads as naturally into the



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instrumental style of the Fifth. The novelty is more a matter of degree than of kind. Still, the Fifth marks a perceptible turning point in Mahler's output, a determination to avoid programmatic elements (at least those of the kind inherent in the setting of a text or proclaimed to the public in a printed program note) and let the music speak for itself.

The contrapuntal character of the Fifth was perhaps anticipated in some conversations Mahler had with his friend Natalie Bauer-Lechner while he was recuperating in March 1901 from surgery for an intestinal hemorrhage that very nearly killed him. He talked to Natalie about the late Beethoven string quartets, describing them as "far more polyphonic than his symphonies." He was obsessed with the idea of different themes that would combine and "develop freely, side by side, each with its own impetus and purpose, so that people will always be able to distinguish them one from another." And he plunged into hours of study of the *Bachgesellschaft* edition of Bach's works.

His illness, he decided that spring, had been caused in large part by the strains of conducting the rebellious Vienna Philharmonic, with many of whose members he had deep-rooted differences of opinion on matters of musical interpretation, and by the need to withstand the endless attacks of an anti-Semitic press. On returning from a holiday on the Istrian peninsula, he submitted his resignation to the committee of the Philharmonic, retaining the music directorship of the opera, which brought him quite enough headaches.

But as summer approached, Mahler was able to look forward to a summer vacation dedicated largely to composing in a newly built retreat all his own, a large house rather like a chalet, at Maiernigg, a resort town in Carinthia on Lake Wörth. He had selected the site before the season of 1899-1900 and followed the construction of the house whenever he was not actually working on the Fourth Symphony in the summer of 1900. By 1901 it was ready for occupancy. Villa Mahler was situated between the forest and the water, arranged so that all the rooms had panoramic lake views. He



The Villa Mahler at Maiernigg, where Mahler spent his summer holidays working on the Fourth, Fifth, Sixth, Seventh, and Eighth symphonies from 1900 to 1907

worked several hours a day in a "*Häuschen*" ("little house") not far away but completely isolated, since he demanded total silence while composing.

He brought Bach with him and spent hours studying in particular one of the eight-part motets. "The way the eight voices are led along in a polyphony which he alone masters is unbelievable!" In addition to Bach, he studied some songs of Schumann, whom he regarded as second only to Schubert in that genre, and he arranged evening musicales in the house. At first he didn't worry about composition. By July he started composing a few songs—the last of the *Wunderhorn* group (*Tamboursg'sell*) and the first of his Rückert songs. He determined to give himself two weeks of complete rest, and ironically, just at that point, he found himself immersed in a large project that was to become the Fifth Symphony.

There were others in the household—his sister Justine; the violinist Arnold Rosé, with whom Justine was having an affair and whom she later married; and Natalie Bauer-Lechner, a musician friend who kept an informative journal of her encounters with Mahler and who clearly suffered pangs of unrequited love (she disappeared from his life within days of his engagement to Alma Schindler). To them he said nothing about the new work. But as he spent more and more hours in the Häuschen, no one doubted that he was involved in something extensive. In fact, he was composing two movements of the symphony (one of them the scherzo, which gave him an enormous amount of trouble), and turning now and then to further songs, including the finest of all, *Ich bin der Welt abhanden gekommen.* All too soon the summer was over, and the symphony had to remain unfinished as he took up his operatic duties in Vienna.

Mahler was not able to return to work on the symphony until the following summer, but in the meantime a casual encounter at a dinner on November 7 changed his life. Seated opposite him at the table was a young woman of spectacular beauty and considerable self-assurance. Her name was Alma Schindler, and she had been study-



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ing composition with Alexander Zemlinsky. After dinner Alma and Mahler got into a heated argument about a ballet score that Zemlinsky had submitted to Mahler for possible production. Mahler had never replied to the submission, and she taxed him with rudeness. Before the evening was over Mahler was clearly enchanted with the girl's beauty, but also by her wit and her fiery disposition. He made her promise to bring samples of her own work to the Opera. In less than two weeks it was clear to all concerned that something serious was in the wind. By November 27 Mahler was already talking of marriage and almost against her will Alma was realizing that "He's the only man who can give meaning to my life, for he far surpasses all the men I've ever met." Yet she was still confused, having recently been convinced that she was in love with Zemlinsky. But by December 9, when Mahler left for ten days in Berlin to conduct his Second and Fourth symphonies, she had made up her mind.

Before Christmas they officially celebrated their engagement. When they married on March 9, Alma was already pregnant. It was only the least of the complications in their life together. In some respects two people can hardly have been less well suited to each other, whether by age, temperament, character, or interests. Mahler was passionately in love with her, but was overbearing in his demands that she entirely devote her attention to him, even to the point of giving up her study of composition. Alma was capricious, flirtatious, and conceited, though she was also very intelligent and witty, musical, capable of great generosity and petty meanness. Yet virtually everything Mahler wrote for the rest of his life was composed for her, beginning with the conclusion of the Fifth Symphony. And whatever difficulties they may have experienced in their life together, there is little question that she inspired him to vast compositional achievements—seven enormous symphonies (counting *Das Lied von der Erde* and the unfinished Tenth) in less than a decade, during the first five years of



Alma Schindler-Mahler

which he was also in charge of the Vienna Opera and later of the New York Philharmonic.

It is possible that Mahler wrote the famous Adagietto movement of the Fifth during the period before his marriage. At any rate, the conductor Willem Mengelberg wrote this note in his score:

> NB: *This Adagietto* was Gustav Mahler's *declaration of love to Alma! Instead of a letter* he confided it in this manuscript without a word of explanation. She understood it and replied: *He should come!!!* (I have this from both of them!) W.M.

Though Alma's diary fails to mention such a musical missive, it is possible that the movement served in fact as a love letter (Mahler wrote her plenty of other letters, too, especially when he was away in Berlin). Since she was a musician and composition student herself, she could be expected to be able to read the music and sense its emotional import, especially since it has the sparest scoring of any symphonic movement Mahler ever wrote: strings and harp.

After their wedding, Mahler and Alma took their honeymoon in Russia, where he conducted some performances in St. Petersburg. Then, after a short time in their Vienna apartment, they went to Krefeld, where Mahler conducted the first complete performance of his Third Symphony on June 9. This performance was a great success, the beginning of Mahler's fame outside of Vienna. Elated, he and Alma went to Maiernigg for the summer, where they enjoyed swims and long walks. He worked on completing the Fifth in the seclusion of his Häuschen, while she remained in the house preparing a fair copy of the finished pages of score. The work was completed in short score by autumn. Mahler wrote out the detailed orchestration during the winter by rising before breakfast and working on it until it was time to go to the opera house.

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One unusual aspect of the Fifth—the complete absence of a text or descriptive explanation from the composer—seems to have been motivated by the unhappy reaction of the audience at the premiere of the Fourth Symphony in November 1901, when Mahler conducted it in Munich, to almost universal ridicule and misunderstanding. The success he had achieved with the Second so recently was completely undone. He attributed the critics' lack of perception to their inability to follow an abstract musical argument. It was all the fault of Berlioz and Liszt, he said, who began writing program music (though theirs had genius, he admitted, unlike the music of some later composers) so that the "plot" of the score had become a necessary crutch to listening.

One result of this experience was Mahler's determination to avoid giving any explanation of the "meaning" or "program" of his next symphony. Even when supportive musicians asked him for some guidance, he remained silent. He expressed himself with far greater vigor on the subject at a dinner in Munich following a performance of the Second Symphony. When someone mentioned program books, Mahler is reported to have leaped upon the table and exclaimed:

> Down with program books, which spread false ideas! The audience should be left to its own thoughts over the work that is performed; it should not be forced to read during the performance; it should not be prejudiced in any manner. If a composer by his music forces on his hearers the sensations which streamed through his mind, then he reaches his goal. The speech of tones has then approached the language of words, but it is far more capable of expression and declaration.

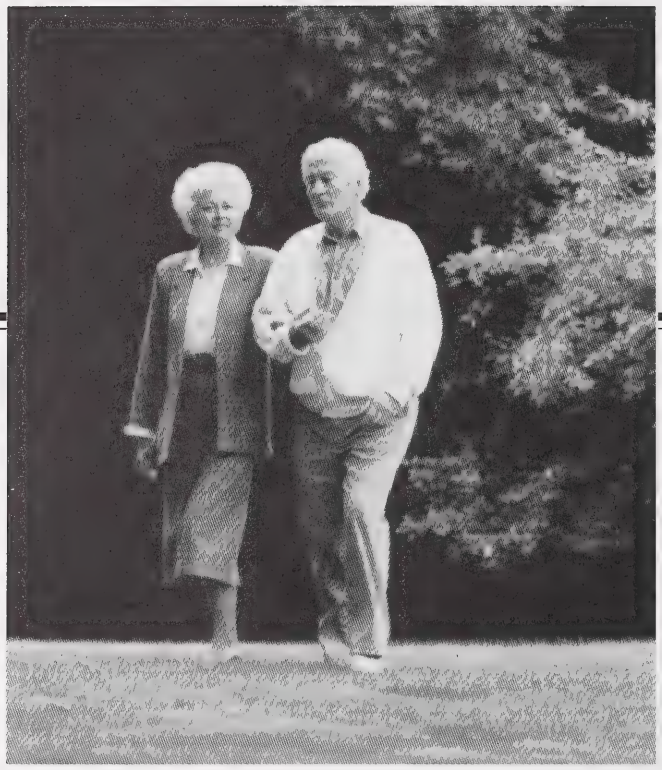
He is then reported to have raised his glass, emptied it, and cried "*Pereat den Programmen*!" ("Let the programs perish!"). (When the Boston Symphony performed the Fifth for the first time in 1906, Philip Hale wrote in his program book essay, "Let us respect the wishes of Mr. Mahler.")

Following such an outburst, the annotator proceeds with trepidation. Still, Mahler's pique was aimed at first-time listeners whose reaction might be prejudiced one way or another by an explanation. Eventually listeners may desire some consideration of the music, especially because Mahler's music is no less expressive for all his eschewing of programs, and in some respects it is a good deal more complicated.

The symphony is laid out in five movements, though Mahler grouped the first two and the last two together, so that there are, in all, three "parts" tracing a progression from tragedy to an exuberant display of contrapuntal mastery and harmonic progression from the opening C-sharp minor to D major. The keys of the intervening movements (A minor, D, and F) also outline a chord on D, which would therefore seem to be a more reasonable designation for the key of the symphony, with the opening C-sharp conceived as a leading tone. Nonetheless the Fifth is customarily described as being in the key of C-sharp minor.

The opening movement has the character of a funeral march, rather martial in character, given the opening trumpet fanfare (derived from the first movement of the Fourth Symphony*) and the drumlike tattoo of the strings and winds in the introductory passage. The main march theme is darkly sombre, a melody related to the

*Much has been written about the numerous internal references between one work and another in Mahler's output, and the Fifth Symphony is very much a case in point. It is worth recalling that Mahler was frequently conducting one work while finishing the scoring of another and planning the composition of yet a third. It would be very surprising, under the circumstances, if the musical world of one such piece did not make itself felt in his imagination when he was working out the details of a new piece. A composer who either did not conduct at all or could rely on others to introduce his music and give most of the performances would be more easily able to put a finished work entirely behind him.



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recently composed song *Der Tambours'sell* (a last echo of *Des Knaben Wunderhorn*). The Trio is a wild, almost hysterical outcry in B-flat minor gradually returning to the tempo and the rhythmic tattoo of the opening. The basic march returns and closes with a recollection of the first song from *Kindertotenlieder*, which Mahler was almost certainly composing while he worked on this movement as well The second Trio, in A minor, is more subdued and given largely to the strings. Last echoes of the trumpet fanfare bring the movement to an end.

The second movement, marked "Stormy, with utmost vehemence," has a number of links to the first. It takes the frenetic outbursts of the first movement as its basic character and contrasts them with a sorrowful march melody in the cellos and clarinets. They take turns three times (each varied and somewhat briefer than the one before). A premature shout of triumph is cut off, and the main material returns. The shout of triumph comes back briefly as a chorale in D (the key that will ultimately prevail), but for now, the movement ends in hushed mystery.

According to Natalie Bauer-Lechner, Mahler had an idea for the character of the scherzo, though he chose not to reveal it to the public. Following the dark and emotional character of Part I, the second part was to represent "a human being in the full light of day, in the prime of his life." The scherzo is on an unusually large scale, but it moves with great energy and speed, much of it as a lilting and whirling waltz with a featured solo horn. There are sardonic twists here and there, boisterous passages, even brutal ones, and some that have the lilt and verve of *The Merry Widow*.

The last part begins with the famous Adagietto, once almost the only movement of Mahler's music that was heard with any frequency. When Mahler wrote it, he was recalling the musical worlds created for the second song of *Kindertotenlieder* and *Ich bin der Welt abhanden gekommen*, though he is not using either song to shape this exquisitely restrained movement. The melody grows in sweeping arches to a climactic peak that is not hammered with fortissimos but as if with bated breath.

Mahler builds his finale as a grand rondo in which, after an opening horn call, a bassoon quotes a phrase from one of Mahler's *Wunderhorn* songs, *Lob des hohen Verstandes*, which describes a singing contest the outcome of which is controlled by a donkey. Good natured satire of academic pedantry is the point of the song, and Mahler here undertakes his own cheerful demonstration of counterpoint, the academic subject par excellence in music theory, treated in a wonderfully exuberant and free-wheeling way. He is concerned to build up a symphonic structure, alluding to the theme of the Adagietto with music of very different spirit. The climax of the symphony brings back the chorale theme from the second movement, the one earlier passage in all that tragic realm that hinted at the extroversion of D major, now finally achieved and celebrated with tremendous zest.

—S.L.

More . . .

The revolution (no tamer word will suffice) in our knowledge of Bach's creative activity due to the researches of Alfred Dürr and Georg von Dadelsen (and a host of other scholars after them) has left any study of Bach more than thirty years old hopelessly out of date, including, unfortunately, the standard Schmieder catalogue of Bach's works, from which we get our BWV numbers. The superb New Grove article on Bach by Walter Emery and Christoph Wolff has been reissued as a single volume (Norton paperback). The other most easily available general treatment that takes into account most of the new research is Karl Geiringer's *Johann Sebastian Bach: Culmination of an Era* (Oxford), though even that has been overtaken by some recent discoveries. The basic documents are conveniently available in English translation in *The Bach Reader*, edited by Arthur Mendel and Hans T. David (Norton paperback). There are a number of recordings of Busoni's piano transcription of the Bach Chaconne, but none for orchestra. Seiji Ozawa and the Boston Symphony will record Hideo Saito's orchestration for Philips as part of an album of orchestral transcriptions of a number of Bach works. For the original version, there are many complete sets of the three sonatas and three partitas for unaccompanied violin by such advocates as Jascha Heifetz (RCA, two compact discs), Nathan Milstein (DG, two discs), Shlomo Mintz (DG, three discs), and Itzhak Perlman (Angel, two discs). Sergiu Luca's set is worth looking out for as a bargain on three LPs or cassettes (Nonesuch). And for a distinguished performance on historical instruments, there is Jaap Schröder (Smithsonian Collection, two discs).

Prokofiev has long suffered from a lack of balanced critical evaluation both in Russia and in the West; Soviet historians tend to attack those works written while the composer was in the "decadent" West as "formalistic" and unmusical, while European and American critics tend to criticize the works of Prokofiev's later years, after he had returned to Russia, as responses to the pressure of "official" standards of musical style. By far the most balanced general study to date is the newest, *Sergei Prokofiev: A Biography*, by Harlow Robinson (Viking), rich in biographical detail, more cursory but still useful in musical discussion. A fundamental and very reasonable book is *Music and Musical Life in Soviet Russia, 1917-1970* by Boris Schwarz (Norton paperback), which is filled with a broad range of fascinating material, though, of course, Prokofiev is only one of many players. An updated edition carries the story forward to 1980 (University of Indiana). Of the older Prokofiev literature, the standard Soviet

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biography by Israel Nestyev, *Prokofiev* (Standard), has much information but strong biases against the composer's pre-Soviet period. On the other hand, Victor Seroff's *Sergei Prokofiev: A Soviet Tragedy* is little more than a hatchet job from the opposite point of view and is by no means scrupulously accurate. Prokofiev's earliest years, through his conservatory days, are richly illuminated in his memoir, *Prokofiev by Prokofiev* (Doubleday). Among the available recordings of the Prokofiev Third Piano Concerto, you might like to try Vladimir Ashkenazy's reading with André Previn and the London Symphony (Angel, coupled with the Bartok Concerto for Orchestra), Gary Graffman's with George Szell and the Cleveland Orchestra (CBS, coupled with Prokofiev's First Concerto and Piano Sonata No. 3), Martha Argerich's with Claudio Abbado and the Berlin Philharmonic (DG, coupled with the Ravel Concerto in G), or Jon Kimura Parker's with André Previn and the London Philharmonic (Telarc, coupled with Tchaikovsky's Piano Concerto No. 1).

The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in The New Grove Dictionary of Music and Musicians; it has been reissued in paperback, along with the Grove articles on Janáček, Richard Strauss, and Sibelius, in *The New Grove Turn of the Century Masters*. Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Going by increasing size, we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Henry-Louis de La Grange's *Mahler* (Doubleday) is an extremely detailed biographical study. Only one volume has been published in English yet, although the second and third volumes are out in the original French. It will be the standard biographical study for many years. Donald Mitchell's perceptive and detailed study of the music now runs to three volumes with a fourth volume yet to come; the series consists of *Gustav Mahler: The Early Years, Gustav Mahler: The Wunderhorn Years*, and *Gustav Mahler: Songs and Symphonies of Death* (California, the second volume available in paperback). The extremely detailed study is informed by a strong musical intelligence. Alma Mahler's autobiography *And the Bridge Is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) offer essential source material, but they must be treated with caution and considerable skepticism. The most recent edition of the latter book provides important corrections by Donald Mitchell and Knud Martner. Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need. Seiji Ozawa and the Boston Symphony Orchestra are recording Mahler's Fifth Symphony "live" during these performances, as part of their continuing Mahler cycle for Philips. Currently available recordings include Herbert von Karajan's refined and intense reading with the Berlin Philharmonic (DG, coupled with *Kindertotenlieder* as sung by Christa Ludwig) and Klaus Tennstedt's with the London Philharmonic Orchestra (Angel, coupled with the Adagio from Symphony No. 10). Both of the foregoing fill two compact discs. Georg Solti's dramatic reading with the Chicago Symphony has the advantage of fitting entirely on a single compact disc (London). Giuseppe Sinopoli's performance with the Philharmonia Orchestra emphasizes the contrast between the tragedy of the opening part and the lighter quality of the end (Deutsche Grammophon).

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Martha Argerich



One of the world's most renowned artists, pianist Martha Argerich is a familiar presence in the concert halls of Europe, the Soviet Union, the Near East, and the Far East. In North America, she has performed as guest soloist with such orchestras as the Boston Symphony, Chicago Symphony, Los Angeles Philharmonic, Montreal Symphony, National Symphony, New York Philharmonic, Philadelphia Orchestra, and Toronto Symphony. She has also performed as guest soloist with the major orchestras of the United States and Canada. Ms. Argerich's discography includes more than a dozen Deutsche Grammophon recordings, encompassing works by Bach, Bartók, Beethoven, Brahms, Chopin, Falla, Franck, Schubert, Schumann, and Tchaikovsky. She has recorded Chopin and Schumann duos for piano and cello with Mstislav Rostropovich, and Beethoven and Schumann sonatas with Gidon Kremer. Among her most recent recordings are a Schumann collection featuring *Kreisleriana* and *Kinderscenen*, Bach cello sonatas with Mischa Maisky, the Ravel Piano Concerto in G with Claudio Abbado and the London Symphony, and the second installment in a projected complete cycle of Beethoven violin sonatas with Gidon Kremer. Ms. Argerich plans to record Beethoven's piano trios with Messrs. Kremer and Maisky in the near future. Born in 1941, Martha Argerich gave her first professional performance at the age of eight, in Buenos Aires, her native city. She later moved to Europe, to continue her studies with Friedrich Gulda, Nikita Magaloff, Madame Dinu Lipatti, and Arturo Benedetti Michelangeli, among others. At sixteen, in the space of three weeks, she won both the Geneva International Competition and the Ferruccio Busoni International Competition in Bolzano, Italy. In 1965, upon returning from a self-imposed retreat, she became the first artist from the western hemisphere to win first prize at the Chopin Competition in Warsaw. This success led to her United States debut, in 1966, on Lincoln Center's "Great Performers" series. Ms. Argerich has performed with the Boston Symphony Orchestra on two previous occasions, both times under the direction of Seiji Ozawa: as soloist in Prokofiev's Third Piano Concerto in October 1979, and in Schumann's Piano Concerto in December 1981.

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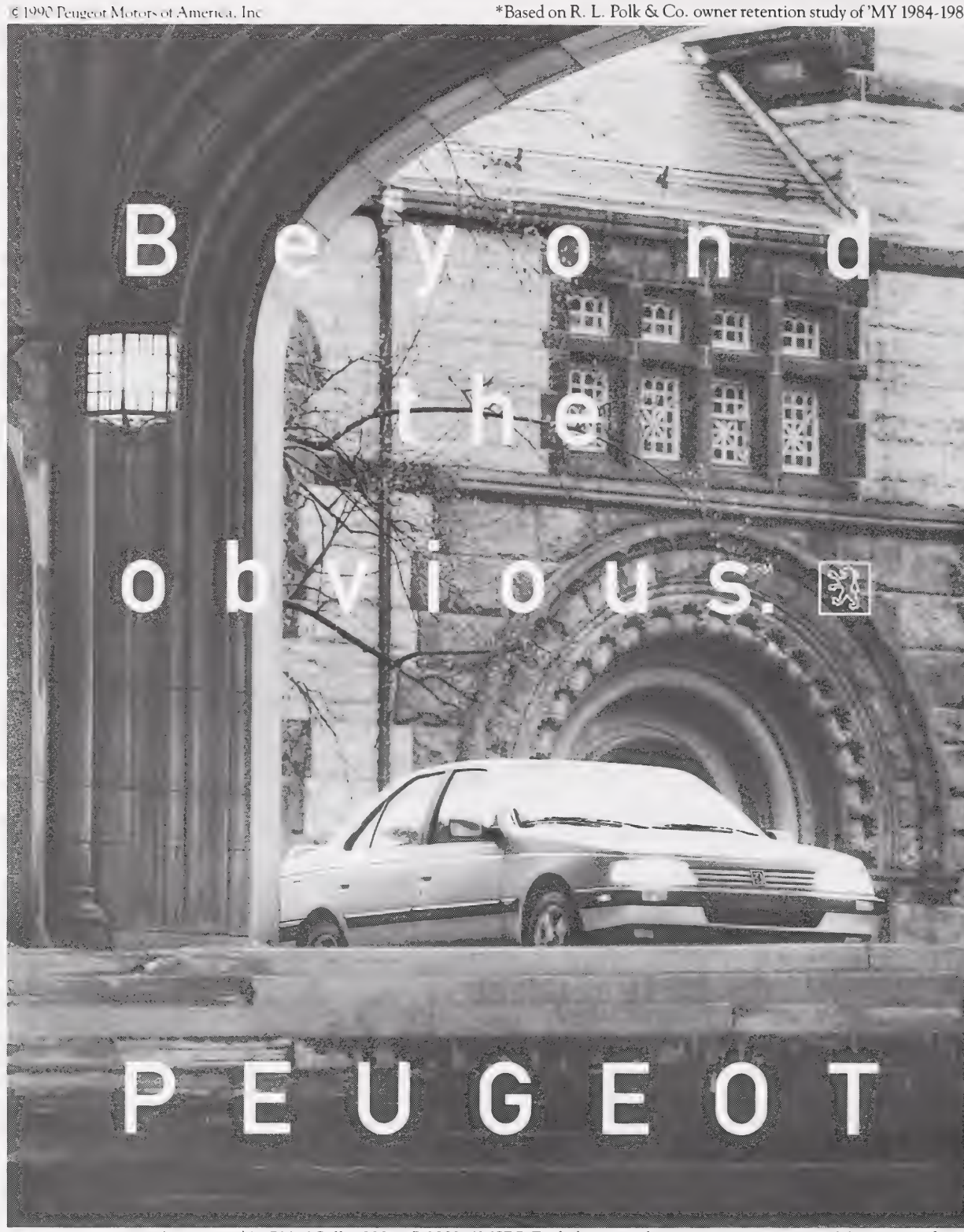
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Thursday, October 4, at 8
Friday, October 5, at 2
Saturday, October 6, at 8
Tuesday, October 9, at 8

SEIJI OZAWA conducting

RAVEL — Piano Concerto in D for the left hand
(October 4 and 9 only)

BRITTEN — *Diversions*, for piano (left hand) and orchestra, Opus 21
(October 5 and 6 only)

LEON FLEISHER

TAKEMITSU — *Orion and Pleiades*, for cello and orchestra
Orion. Lento, quasi una fantasia
and. Intermezzo
Pleiades. Allegretto ben moderato

TSUYOSHI TSUTSUMI

INTERMISSION

BRAHMS — Symphony No. 1 in C minor, Opus 68
Un poco sostenuto—Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio—Più Andante—Allegro non troppo ma con brio—Più Allegro

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Coming Concerts . . .

Wednesday, October 3, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'C'—October 4, 8-10:05
Tuesday 'B'—October 9, 8-10:05

SEIJI OZAWA conducting
LEON FLEISHER, piano
TSUYOSHI TSUTSUMI, cello

RAVEL	Piano Concerto for the left hand
TAKEMITSU	*Orion and Pleiades* for cello and orchestra
BRAHMS	Symphony No. 1

Friday 'B'—October 5, 2-4:10
Saturday 'A'—October 6, 8-10:10

SEIJI OZAWA conducting
LEON FLEISHER, piano
TSUYOSHI TSUTSUMI, cello

BRITTEN	*Diversions* for piano left-hand and orchestra
TAKEMITSU	*Orion and Pleiades* for cello and orchestra
BRAHMS	Symphony No. 1

Thursday, October 11, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 9:30 in Symphony Hall.
Thursday 'A'—October 11, 8-10
Tuesday 'C'—October 16, 8-10

SEIJI OZAWA conducting
MARTHA ARGERICH, piano

PROKOFIEV	Piano Concerto No. 3
SCHUBERT	Symphony in C, *The Great*

Friday Evening—October 12, 8-10:05

SEIJI OZAWA conducting

BACH/SAITO	Chaconne in D minor
MAHLER	Symphony No. 5

Saturday 'B'—October 13, 8-10:15

SEIJI OZAWA conducting
MARTHA ARGERICH, piano

PROKOFIEV	Piano Concerto No. 3
MAHLER	Symphony No. 5

Thursday 'A'—October 25, 8-9:45
Friday 'A'—October 26, 2-3:45
Saturday 'B'—October 27, 8-9:45
Tuesday 'C'—October 30, 8-9:45

WITOLD LUTOSŁAWSKI conducting
RONAN LEFKOWITZ, violin
EMANUEL AX, piano (October 25, 26, 27)
ANTHONY DI BONAVENTURA, piano (October 30 only)

ALL-LUTOSŁAWSKI PROGRAM	*Livre pour Orchestre* *Chain II*, for violin and orchestra Piano Concerto

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE NEWLY REFURBISHED EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For outside events at Symphony Hall, tickets are available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of $1.75 for each ticket ordered by phone.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday, Thursday, and Friday from 11 a.m. until 3 p.m., Saturday from 1 p.m. until 6 p.m., and from one hour before each concert through intermission. The shop carries BSO and musical-motif merchandise and gift items such as calendars, clothing, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. A selection of Symphony Shop merchandise is also available during BSO concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call (617) 267-2692.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for the Friday-afternoon, Tuesday-evening, and Saturday-evening Boston Symphony concerts (subscription concerts only). The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $6 each, one to a customer, on Fridays as of 9 a.m. and Saturdays and Tuesdays as of 5 p.m.

PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts on Tuesday, Thursday, Friday, or Saturday. For more information, call the Subscription Office at (617) 266-7575.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

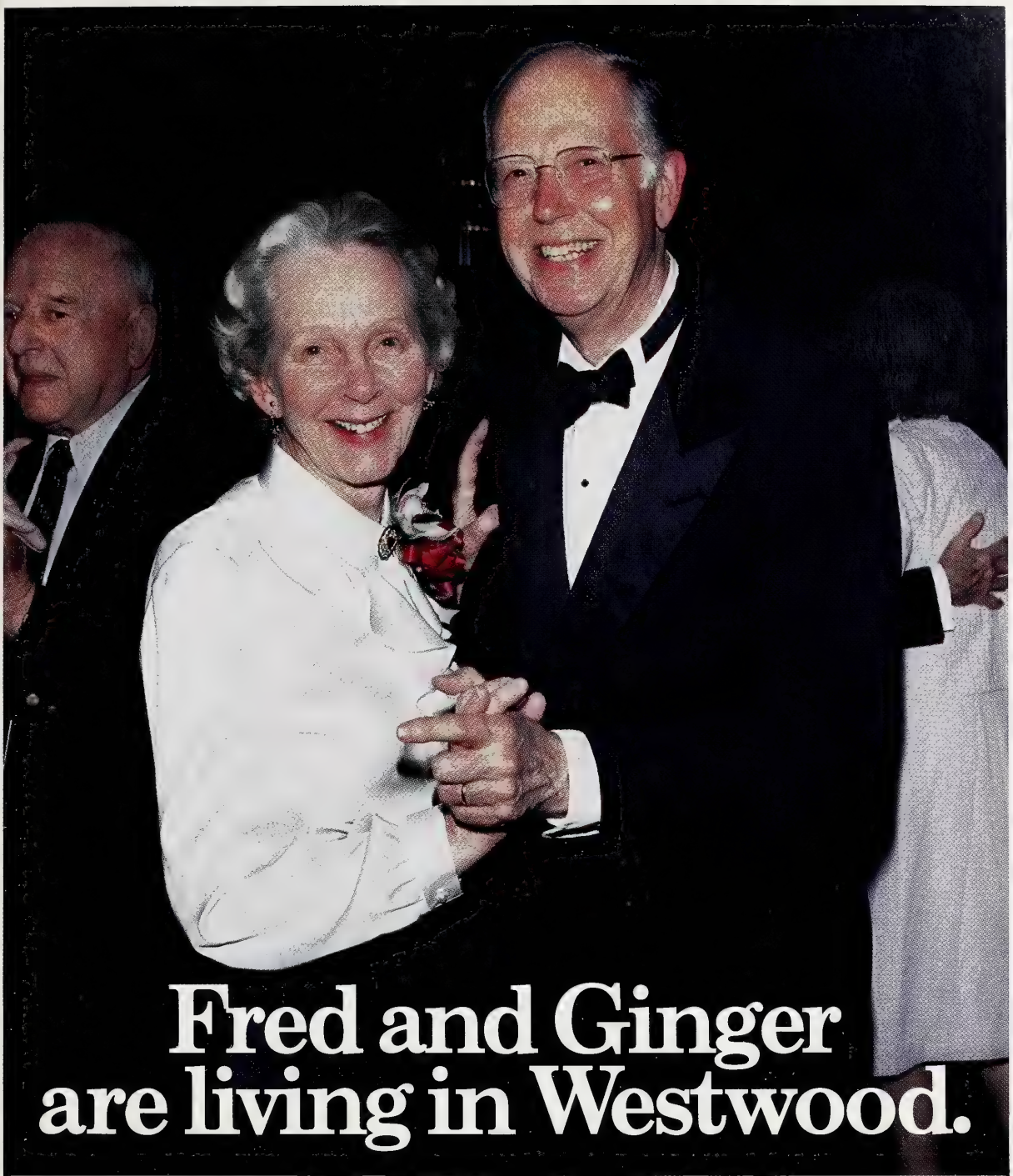
COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York.

BSO FRIENDS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business & Professional Leadership program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Higginson Room reception lounge, and priority ticket service. For further information, please call the BSO Corporate Development Office at (617) 638-9250.



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Special thanks to the National Endowment for the Arts and the Massachusetts Cultural Council for their continued support of the Boston Symphony Orchestra.

Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover photograph shows the cartouche directly above the Symphony Hall stage. Whereas numerous European halls traditionally highlighted various composers' names, Beethoven became the only composer whose name was inscribed on any of the plaques that trim the stage and balconies of Symphony Hall. The others were left empty since, at the time the Hall was opened, it was felt that only Beethoven's popularity would remain unchanged.

References furnished on request

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BSO

The Refurbished Cohen Wing Opens

The Boston Symphony Orchestra is pleased to celebrate the 90th anniversary of Symphony Hall with the completion of a $7.2 million renovation program. Carried out by architects Crissman & Solomon of Watertown, Massachusetts, the work has resulted in a skillful and beautiful union of the historic McKim, Mead & White structure and the adjacent Cohen Wing, named in honor of Julian and Eunice Cohen, whose generosity made possible the purchase of the building ten years ago. Without interfering with the auditorium or its famed acoustics, the improvements provide spacious new facilities for public functions, a new home for the Symphony Shop, additional restrooms and wheelchair-accessible facilities, an additional coatroom, and offices for administrative staff. The two buildings are linked by a stairway and elevator at all levels. The renovation was financed entirely by private donations. Our thanks go to the Symphony Hall Renovation Campaign co-chairmen Frank Hatch and Bill Leith and to the countless donors and volunteers whose generosity and leadership has made the BSO's home shine with new luster.

In addition to patron amenities, the first floor of the Cohen Wing provides a handsome new home for the BSO's Casadesus Collection of Ancient Instruments, which was given to the orchestra in 1926 by Henri Casadesus, founder of the French Society of Ancient Instruments. During the renovation of the Cohen Wing the collection was taken to the Museum of Fine Arts for restoration.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Margaret and William C. Rousseau Chair

William C. Rousseau received his M.S. from M.I.T. in 1936 and went to work for E.B. Badger & Sons. His first assignment, to Abdan, Iran, led to a productive and fulfilling career. He is currently a senior visiting lecturer emeritus with the chemical engineering department at M.I.T. Margaret Rousseau says that having been taken at the age of four to hear Galli-Curci ignited in her an appreciation for fine music and live performances. After receiving two degrees at Rice University, she, too, attended M.I.T., where she became the first woman at M.I.T. to receive a doctor of science degree in chemical engineering. "I found myself paired with William on a number of projects," she recalls, "and two years later the pairing became official for life." The Rousseaus attended Symphony concerts for some time, but it was volunteer work for the orchestra that brought them to a new awareness of the BSO's joys and needs. With the centennial drive, they found themselves ready to make the important gift of an endowed chair. Their gift endowed the tuba position, currently held by Chester Schmitz.

Art Exhibits in the Cabot-Cahners Room

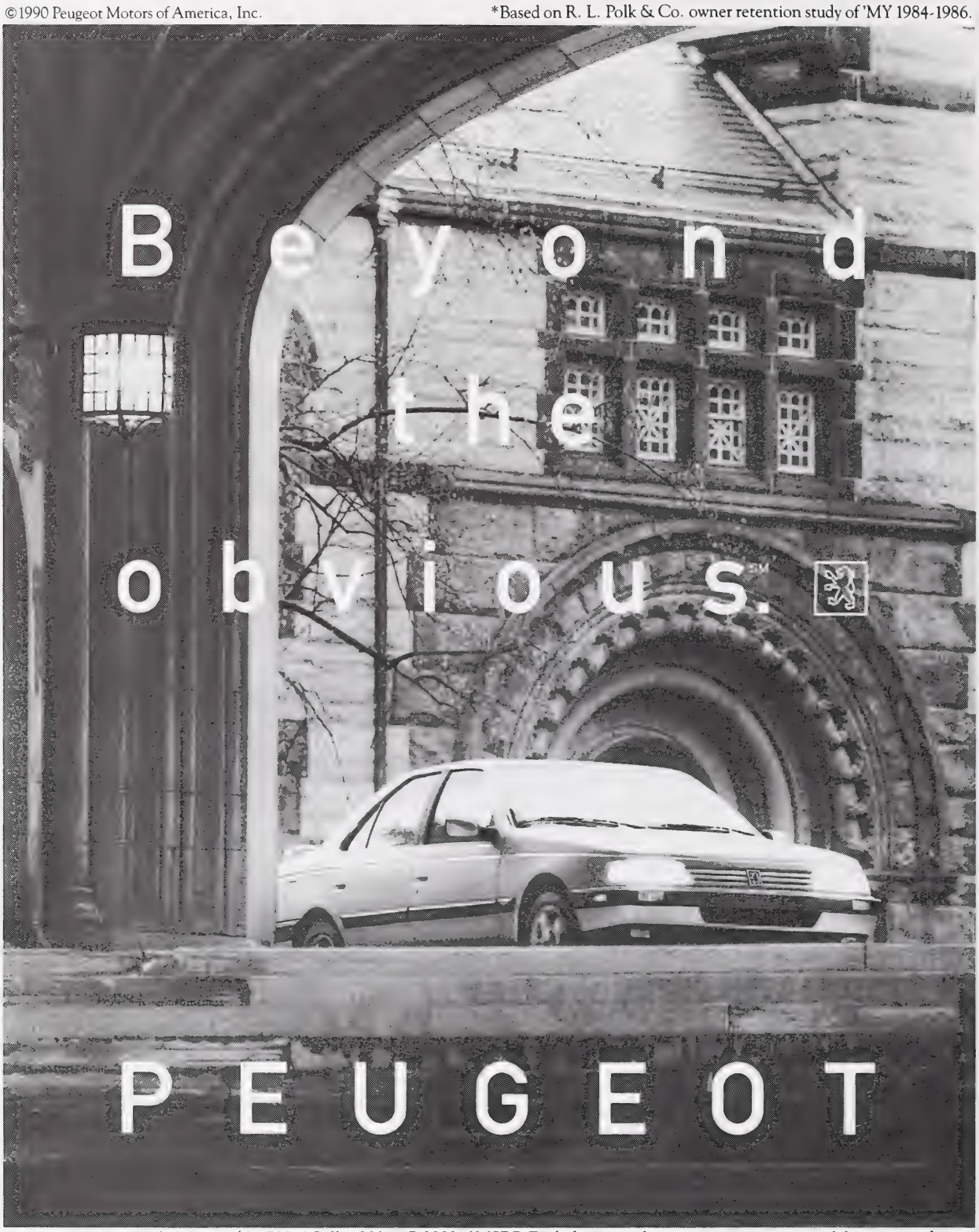
For the seventeenth year, a variety of Boston area galleries, museums, schools, and nonprofit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through October 19 are works from the Copley Society, the country's oldest nonprofit art association. This exhibit will be followed by works from the Carnegie Hall Photo Exhibition (October 22-November 19) and works from the Dyansen Gallery (November 19-December 14). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

The Symphony Shop Celebrates the New BSO Season in a New Location

Now in an attractive street-level storefront location at Symphony Hall's West Entrance on Huntington Avenue, the new, expanded Symphony Shop opened its doors for the 1990 Opening Night at Pops concert. The Shop continues to offer exclusive Boston Symphony and Boston Pops merchandise as well as recordings and other items with a musical motif. Business was brisk throughout the Pops season, and the BSAV anticipates a successful fall. One special piece of new merchandise is itself worth a visit to the Shop—an exquisite Swiss music box

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Evidently, once you've looked beyond the obvious, it is difficult to see anything less.

that is the only one of its kind available in the United States. Crafted by the Reuge Music Company. the music box is made of rosewood with a Chinese lacquer finish. The box plays Viennese waltzes every hour on the hour, and the interior of the box lights up to reveal three elegant dancers, costumed in handmade dresses of silk, feathers, and pearls. Noteworthy for its musical precision as well, the music box features two combs that provide 142 notes. If you are not able to visit the Shop on the hour, you can activate the music at any time with a quarter. Other new merchandise includes the 1991 BSO datebook and address book, both leatherbound, a Quill pen, clothing in such fashion colors as teal, magenta, watermelon, and jade, and the return, by popular demand, of the black t-shirt and sweatshirt with gold foil colophon. The Symphony Shop is open Tuesday, Thursday, and Friday from 11 a.m. to 3 p.m., Saturday from 1 p.m. to 6 p.m., and from one hour before every Symphony Hall concert through intermission.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance given by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for a la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert. Speakers for upcoming Supper Talks include the BSO's part-time archivist Janet Hayashi (Thursday, October 25), BSO Artistic Administrator Evans Mirageas (Tuesday, October 30), and Darcy Kuronen, Curatorial Assistant, Collection of Musical Instruments, Museum of Fine Arts (Thursday, November 1). Upcoming Supper Concerts will feature music of Brahms and Takemitsu (October 4 and 9), music of Schubert (October 11 and 16), and music of Beethoven and Haydn (November 3). The suppers are priced at $22 per person for an individual event, $61 for any three, or $118 for any six. Advance reservations must be made by mail. For reservations the week of the supper, please call (617) 638-9390. All reservations must be made at least 48 hours prior to the supper. For further information, please call (617) 266-1492, ext. 516.

BSO Members in Concert

BSO associate concertmaster Tamara Smirnova-Šajfar will perform the Tchaikovsky Violin Concerto with the Wellesley Symphony Orchestra on Sunday, October 28, at 3 p.m. at Massachusetts Bay Community College, 50 Oakland Street in Wellesley Hills, near the junction of Rtes. 16 and 9. Robert Prins conducts a program also including Dvořák's *Carnival* Overture and Mozart's Symphony No. 41, *Jupiter*. Tickets are priced from $6 to $8. Call (617) 444-0091 or 431-1314 for further information.

The John Oliver Chorale opens its 1990-91 subscription season with Swiss composer Frank Martin's *Requiem* and the United States premiere of Martin's *Pilate* on Saturday, November 3, at 8 p.m. at St. Paul's Church in Cambridge, at Bow and Arrow streets. The soloists are soprano Dominique Labelle, mezzo-soprano Gloria Raymond, tenor Paul Kirby, baritone Paul Rowe, and bass Donald Wilkinson. Single tickets are $20, $14, and $5; season subscriptions are also available. For further information, call (617) 325-0886.

Ronald Knudsen leads the Newton Symphony Orchestra in the opening concert of its 25th Anniversary Season on Sunday, November 4, at 8 p.m. at Aquinas Junior College, 15 Walnut Park in Newton. Sanford Sylvan is soloist in the world premiere of Charles Fussell's *Wilde*, a Symphony for Baritone and Orchestra, commissioned by the Newton Symphony Orchestra, on a program also including the Mussorgsky/Ravel *Pictures at an Exhibition*. Single tickets are $14 and $12; season subscriptions are also available. Call (617) 965-2555 for further information.

Seiji Ozawa



Now in his eighteenth year as music director of the Boston Symphony Orchestra, Seiji Ozawa was named the BSO's thirteenth music director in 1973, following a year as music adviser. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; four visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium. In December 1989 Mr. Ozawa and the orchestra traveled to Japan for the fourth time, on a tour that also included the orchestra's first concerts in Hong Kong.

Mr. Ozawa's recent recordings for Philips with the Boston Symphony Orchestra include Richard Strauss's *Elektra*, recorded during concert performances at Symphony Hall in Boston with Hildegard Behrens in the title role; and Mahler's First, Second (*Resurrection*), and Fourth symphonies, part of a continuing Mahler cycle on Philips that also includes the Symphony No. 8 (*Symphony of a Thousand*). Mahler's Fifth, Seventh, and Ninth symphonies, and his *Kindertotenlieder*, with Jessye Norman, have been recorded for future release. Mr. Ozawa's recent recordings with the Boston Symphony Orchestra for Deutsche Grammophon include Poulenc's *Gloria* and *Stabat mater* with soprano Kathleen Battle and the Tanglewood Festival Chorus, the two Liszt piano concertos and *Totentanz* with Krystian Zimerman, an album of music by Gabriel Fauré, and "Gaîté parisienne," an album of music by Offenbach, Gounod, Chabrier, and Thomas. Other Deutsche Grammophon releases include Prokofiev's complete *Roméo and Juliet*, Berlioz's *Roméo et Juliette* and *Damnation of Faust*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos. Also available are Schoenberg's *Gurrelieder*, on Philips; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS Masterworks; and Stravinsky's *Firebird*, on EMI/Angel.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world

premiere of Olivier Messiaen's *St. Francis of Assisi*. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His opera recordings include Bizet's *Carmen* with Jessye Norman and the Orchestre National, on Philips, and *Les Contes d'Hoffmann* with Plácido Domingo and Edita Gruberova, on Deutsche Grammophon.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1990-91

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Gottfried Wilfinger

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

*Si-Jing Huang

Violas
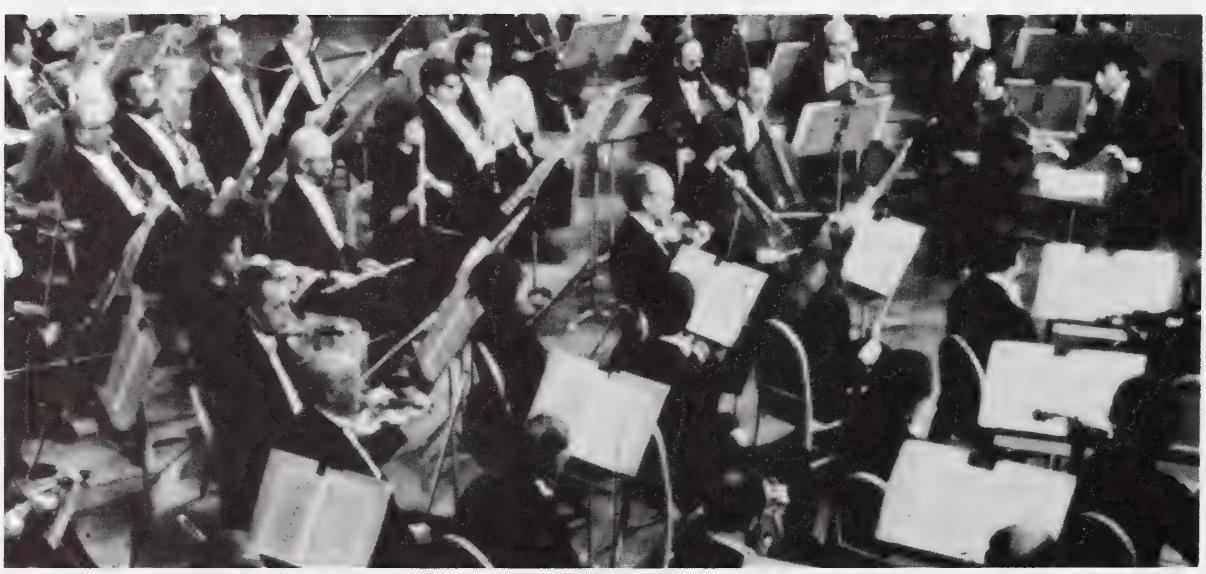
Burton Fine
Charles S. Dana chair
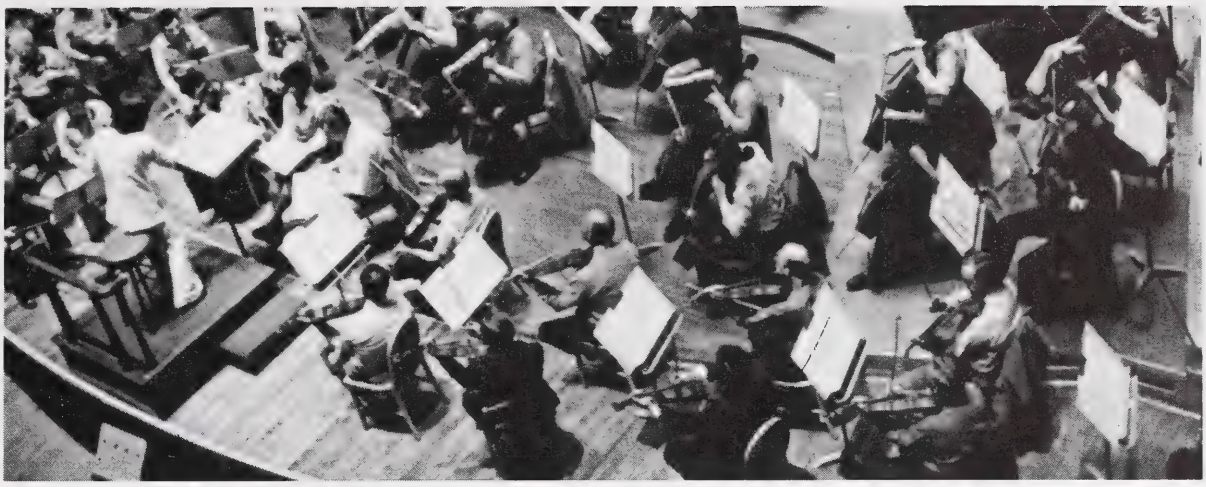
Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

‡Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

**Participating in a system of rotated seating within each string section*
‡*On sabbatical leave*





Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Luis Leguía
Robert Bradford Newman chair
‡Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

Walter Piston chair
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

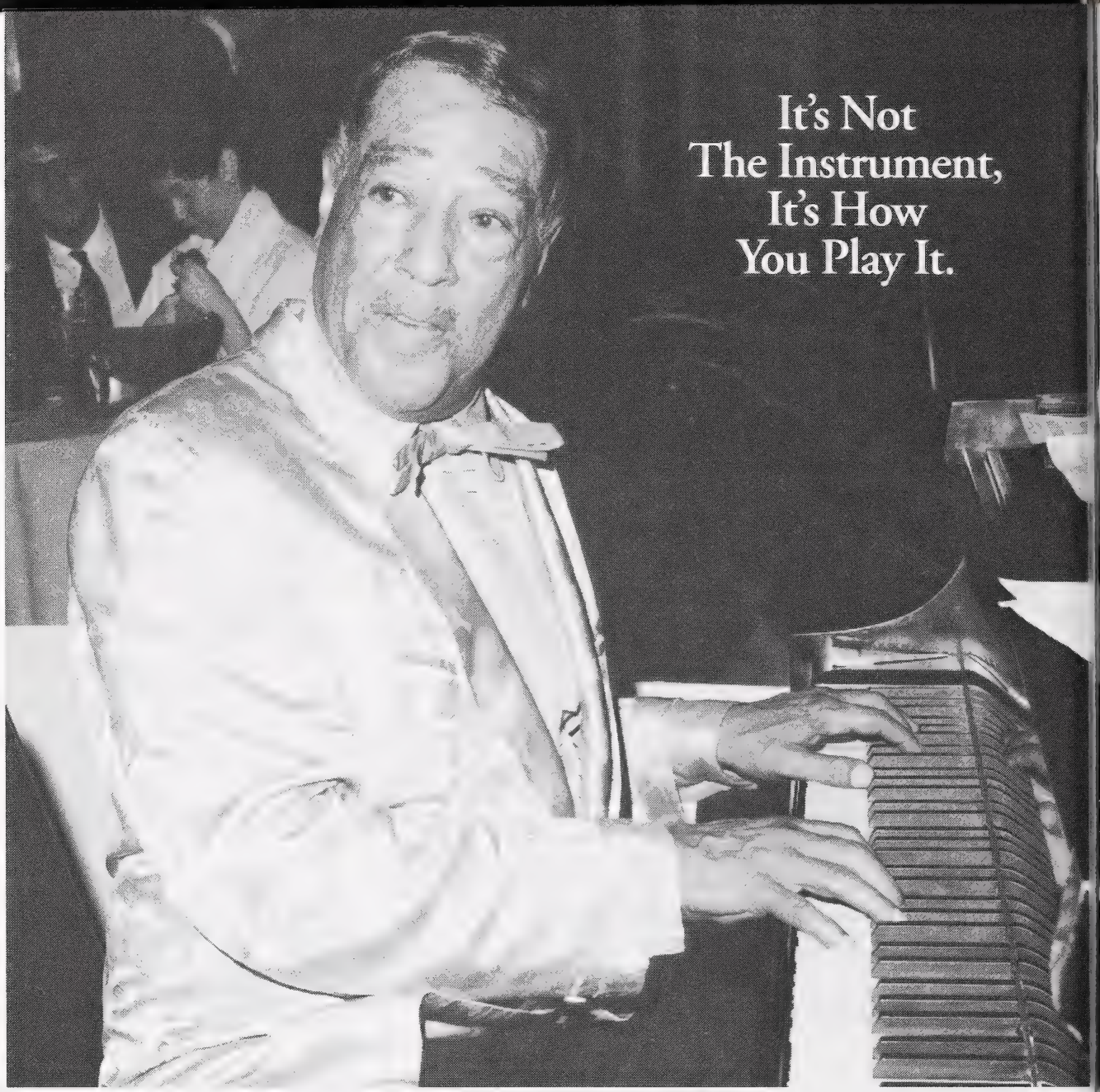
Percussion
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair
Sara Schuster Ericsson

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Lynn Larsen
Harry Shapiro

Librarians
Marshall Burlingame
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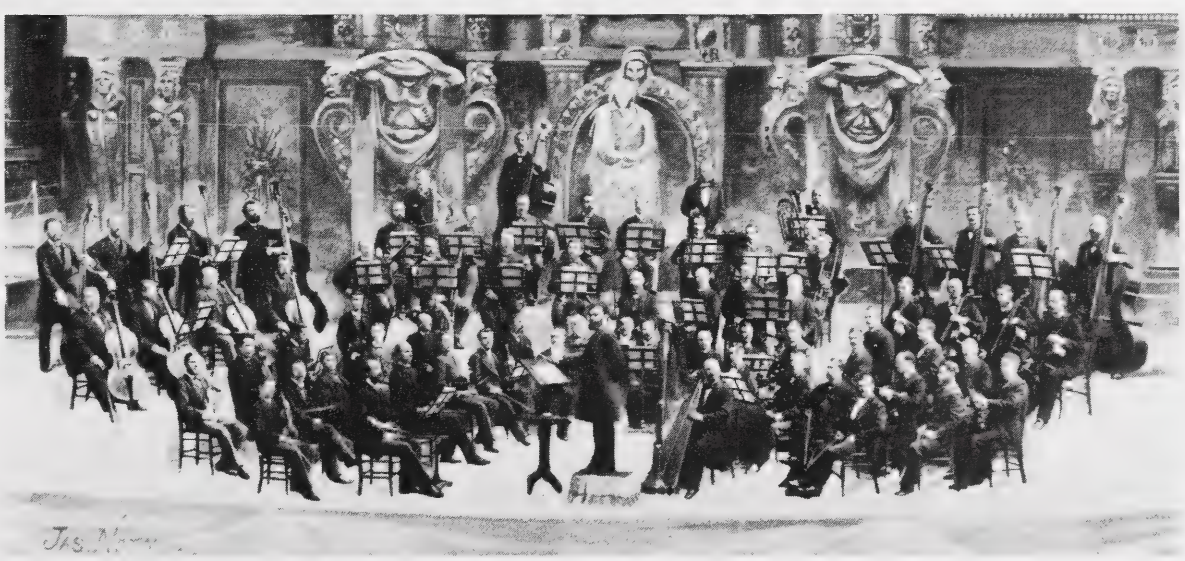
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A Brief History of the Boston Symphony Orchestra

Now in its 110th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrated its fiftieth anniversary this past summer. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition that would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his eighteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of Tanglewood Music Center, and recent works commissioned from such prominent composers as John Cage, Hans Werner Henze, Peter Lieberson, and Bernard Rands. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

Symphony Hall at 90

A Timeless Gift to Bostonians

by Robert Campbell

Symphony Hall as a piece of architecture is so Bostonian it's almost a caricature. It begins by repeating the sacred, iconic brick and limestone of Harvard Yard and Beacon Hill. Then it goes on to display, rather ostentatiously perhaps, a typical Boston refusal to be ostentatious. It comes to us in a plain brown wrapper of dark brick, a brown wrapping that conceals rather than advertises the sensuous, rhythmic delights of the music that is performed—as if secretly—deep inside. That dowdy wrapping reminds us of the Victorian matrons of Boston who kept their new dresses from Paris in the closet for a year so they wouldn't look too fashionable. Symphony Hall doesn't wish to look fashionable and it certainly doesn't want to look expensive. Its buttoned-up architecture tells us that it is a building that will be Good for Us, a venue for Culture, something to be taken quite seriously.

The architect was one of the most famous in American history, Charles Follen McKim, a Pennsylvanian who came to town to work as a draftsman for an even greater architect, Henry Hobson Richardson. McKim went off on his own in 1879 at age thirty-two to found a firm called McKim, Mead & White, the most successful of its era. McKim became virtually house architect for Harvard, designing such varied landmarks there as the stadium and the New York Harvard Club. In Copley Square, across from H.H. Richardson's famed Trinity Church, McKim outdid his mentor by designing the Boston Public Library, still today, perhaps, the city's greatest public building. And in 1900, his Symphony Hall opened—to something less than universal acclaim.

Critic William Apthorp of the Boston *Transcript* wrote, notoriously, "Expert condemnations of the hall differ, as far as we have been able to discover, only in degrees



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of violence." We must shudder at the impact so firm a judgment must have had on that newspaper's all-too-loyal subscribers, as we recall the lines of the young T.S. Eliot:

> The readers of the *Boston Evening Transcript*
> Sway in the wind like a field of ripe corn.

As so often happens, the judgment of posterity differed from that early judgment. Acoustician and BSO Trustee Leo Beranek attributes the mistake to the fact that orchestras in the Hall's first years were simply too small—and therefore too faint—for so large a space. In any case, for many decades now, as everyone knows, Symphony Hall has been all but universally regarded as one of the three or four best halls in the world, acoustically speaking, for symphonic music.

Architects soon learn that experiment is risky in their field. McKim's first proposal was an experiment: a circular hall, the shape of a Greek theater. It would have been an acoustical disaster, a truth that, luckily, was pointed out to the architect by Wallace Sabine, a young Harvard professor who was in the process, at that very moment, of founding the science of acoustics. Sabine recommended that the new hall should simply be a copy of some old one that worked—sound advice indeed. McKim's final proposal for the interior of Symphony Hall, therefore, was a very close imitation of the old Music Hall (now renovated as the Orpheum), in which the orchestra had previously played.

Much as everyone loves Symphony Hall's interior (despite its narrow and squeaky seats), few have been equally thrilled by the building's exterior. Typical is the comment of the current (1984) edition of the *Blue Guide to Boston and Cambridge*: "This is generally considered to be one of McKim's least-successful designs, principally because of the top-heavy facade and the overly massive Ionic portico that supports it."



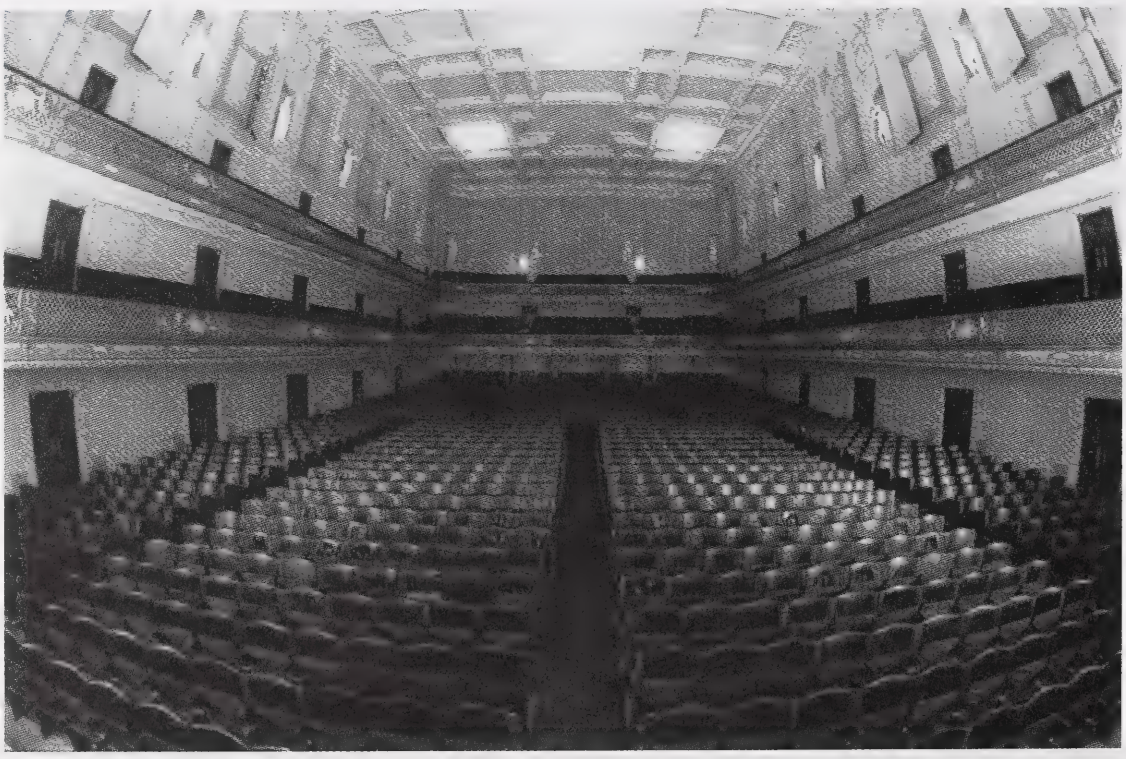
Symphony Hall during the 1939-40 season, before the Huntington Avenue underpass was constructed

McKim must have disliked the exterior himself, judging by the scant notice he gave it in his firm's many publications. The problem was that the donor, Henry Lee Higginson, omitted most of McKim's proposed decorative program for the exterior—carvings, inscriptions, and architectural doodads of all kinds—in order to save money.

But perhaps we needn't really regret that loss. The plainness of Symphony Hall's exterior, which has often been compared to an industrial warehouse or a train station, actually strengthens the compelling architectural concept of the building as a whole. It is a box inside a box. The outer box is a carton, but the inner box is a gift. The outer box is the brick shell. The inner box is the orchestra hall. Between them, like so much styrofoam insulation, is an air space that contains corridors and offices. The air space insures that no noise from the street will penetrate to damage the orchestra hall.

Opening a present that has just arrived in the mail is a delight. A comparable pleasure is the experience of penetrating the outer carton of Symphony Hall to discover the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage.

Over the decades, inevitably, a few things went wrong with Symphony Hall. McKim's main entrance was a bold row of doors on the Huntington Avenue facade. But in the 1940s, Huntington was widened for an underpass, and Symphony Hall's main entrance was moved around the corner to Massachusetts Avenue, employing what had originally been conceived as a secondary carriage drop-off. The generous lobby on Huntington became today's Hatch Room, and the tiny lobby on Massachusetts served, very inadequately, to replace it. Coherence and orientation suffered. Entering on Huntington, the visitor walked into the Hall on axis with the stage, easily comprehending the building's symmetrical order as a reflection of the symmetry of



the visitor's own body. Entering on Massachusetts, by contrast, one sidles awkwardly toward the seats, moving at right angles to the Hall's axis. The architectural order is far harder to grasp.

Other problems were those of crowding. Many new functions jammed the original office spaces, never very generous to begin with. Mechanical and electrical systems aged. Oddball elements of decor clashed with the architecture. As a result of all this, a major program of restoration and improvement began a few years ago. A thoughtfully staged master plan of improvements was created by the BSO, with the help of the firm of James Stewart Polshek and Partners of New York.

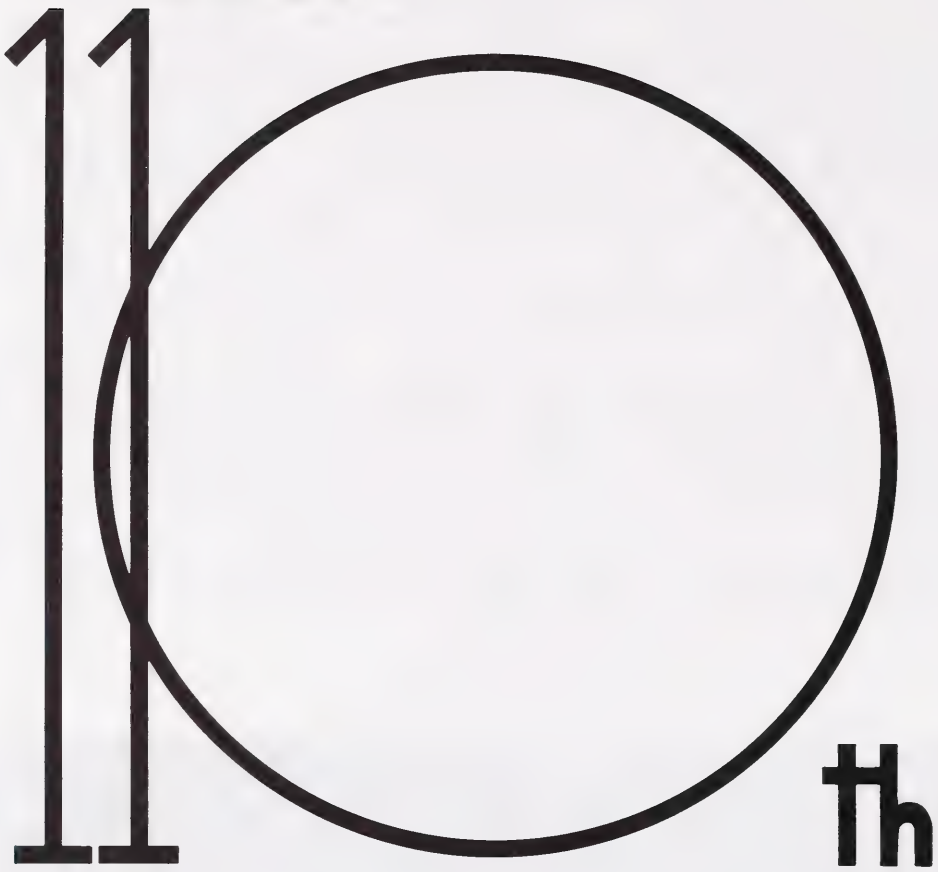
This fall occurs the opening of the largest and brightest piece to date of that renovation: the Cohen Wing, completely gutted and rebuilt, with new patron spaces on the ground floor and office spaces above. Banquet and meeting rooms and a new Symphony Shop are among the badly needed facilities provided by the new wing. In the Hall itself, a new Higginson Room, renamed the Beranek Room, is opening. Architects for this stage of the improvements were Crissman & Solomon Associates, and the contractor was the Walsh Brothers. Future improvements, as funds become available, will include a backstage building for the musicians, and eventually a new lobby and entrance.

Symphony Hall has served its purpose nobly, economically, and often just a little bit shabbily for ninety years. Never a good place in which to show off a fancy gown, it is a very good place in which to listen to music. As much as any other building it embodies the essence of Boston.

Robert Campbell, an architect in Cambridge, is architectural adviser to the Boston Symphony Orchestra and architecture critic of the Boston *Globe*.



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Grant Llewellyn *and* Robert Spano,
Assistant Conductors
One Hundred and Tenth Season, 1990-91

Thursday, October 4, at 8
Tuesday, October 9, at 8

SEIJI OZAWA conducting

RAVEL — Piano Concerto in D for the left hand
(in one movement)

LEON FLEISHER

TAKEMITSU — *Orion and Pleiades* for cello and orchestra
Orion. Lento, quasi una fantasia
and. Intermezzo
Pleiades. Allegretto ben moderato

TSUYOSHI TSUTSUMI

INTERMISSION

BRAHMS — Symphony No. 1 in C minor, Opus 68
Un poco sostenuto—Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio—Più Andante—Allegro non troppo
ma con brio—Più Allegro

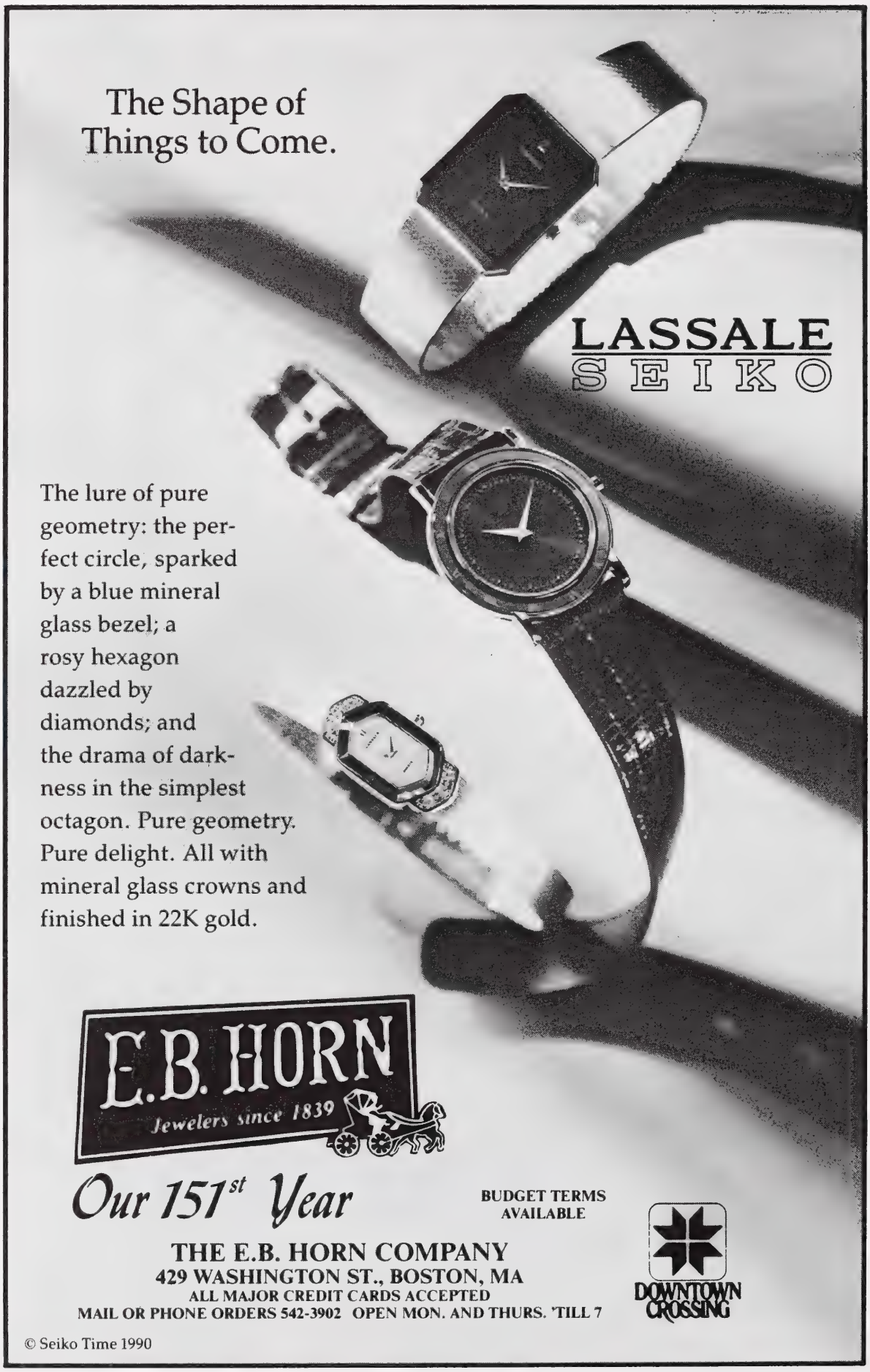
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BOSTON SYMPHONY ORCHESTRA



Seiji Ozawa, *Music Director*
Grant Llewellyn *and* Robert Spano,
Assistant Conductors
One Hundred and Tenth Season, 1990-91

Friday, October 5, at 2
Saturday, October 6, at 8

SEIJI OZAWA conducting

BRITTEN — *Diversions*, for piano (left hand) and orchestra, Opus 21:

Theme: Maestoso
Var. I: Recitative (L'istesso tempo)
Var. II: Romance (Allegretto mosso)
Var. III: March (Allegro con brio)
Var. IV: Arabesque (Allegretto)
Var. V: Chant (Andante solennemente)
Var. VI: Nocturne (Andante piacevole)
Var. VII: Badinerie (Grave)
Var. VIII: Burlesque (Molto moderato)
Var. IXa: Toccata I (Allegro)
Var. IXb: Toccata II (L'istesso tempo)
Cadenza
Var. X: Adagio
Finale: Tarantella (Presto con fuoco)

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Orion. Lento, quasi una fantasia
and. Intermezzo
Pleiades. Allegretto ben moderato

TSUYOSHI TSUTSUMI

INTERMISSION

BRAHMS — Symphony No. 1 in C minor, Opus 68

Un poco sostenuto—Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio—Più Andante—Allegro non troppo
ma con brio—Più Allegro

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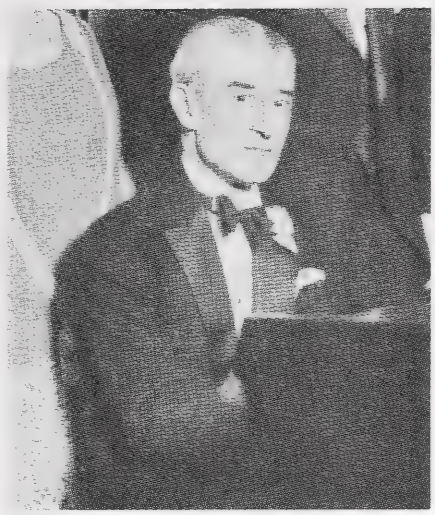
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Maurice Ravel
Piano Concerto in D for the left hand



Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed the Concerto in D for the left hand, along with his other piano concerto, the G major, in the years 1929-31. The left-hand concerto was completed in August 1930. Paul Wittgenstein, the pianist for whom the work was composed, played the first performance on January 17, 1933, in Paris. Wittgenstein was also the pianist for the first American performance, given by Serge Koussevitzky and the Boston Symphony Orchestra on November 9, 1934. Later BSO performances featured pianist Jacques Février with Koussevitzky; Seymour Lipkin with Charles Munch; Robert Casadesus with Pierre Monteux; Monique Haas with Munch; Vlado Perlemuter with Munch; John Browning with Joseph Silverstein; and Leon Fleisher with Seiji Ozawa. Leon Fleisher was soloist under Seiji Ozawa's direction for the most recent subscription performances, in October 1986, as well as for the most recent Tanglewood performance, in July 1988. The orchestra includes two flutes and piccolo, two oboes and English horn, E-flat clarinet, two clarinets, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, side drum, cymbals, bass drum, wood block, tam-tam, harp, and strings.

About 1930, Ravel found himself simultaneously with two commissions for piano concertos, one from his long-time interpreter Marguerite Long, and the other from Paul Wittgenstein, a concert pianist who had lost his right arm in World War I. Ravel worked on both commissions at the same time, but the results were quite different. The G major concerto composed for Ravel's own use, but eventually given to Marguerite Long when Ravel realized he was too ill to perform it himself, falls into the category of brilliant entertainment music. The concerto for the left hand, perhaps inevitably, is altogether more serious. It is, in fact, one of the most serious of all the works of that urbane master.

Paul Wittgenstein was a remarkable member of a remarkable Viennese family. He was the brother of the philosopher Ludwig Wittgenstein, who also possessed considerable musical talent. Paul had barely begun his concert career when he was called into the Austrian reserves in 1914. Only a few months later he was wounded, and his right arm had to be amputated. After being captured by the Russians (when the army hospital in which he was located was overrun), Wittgenstein was exchanged as an invalid and returned to Vienna, where he resumed his concert career in the season of 1916-17. He quickly made a name for himself as a pianist with only one arm, and he induced many leading composers to write substantial works for him in all the genres—chamber and orchestral—that made use of a piano. Among the musicians who responded to his requests were Richard Strauss, Franz Schmidt, Erich Wolfgang Korngold, Britten, Prokofiev, Hindemith, and, most notably, Ravel.

There are few sources of music for the left hand alone to which Ravel might have gone to study the problems involved; he is known to have consulted Saint-Saëns' six studies for the left hand, and Leopold Godowsky's transcriptions for left hand alone of the Chopin etudes. He might also have seen Brahms's mighty transcription of the Bach D minor Chaconne for unaccompanied violin and Scriabin's *Prelude and Noc-*

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turne. But for the most part Ravel was on his own, especially as he wanted the piano part to be as full and active as if it were intended for a pianist who had both hands. The result, needless to say, is a work that is technically difficult, though perfectly gauged for the shape of the left hand (which can have, for example, a rather large stretch between the thumb and index finger in the higher pitch levels and the upper ends of the chords, an arrangement that would be reversed if the piece were conceived for right hand).

Ravel once discussed his two piano concertos with M.D. Calvocoressi. Of the left-hand concerto, he commented:

> In a work of this sort, it is essential to avoid the impression of insufficient weight in the sound-texture, as compared to a solo part for two hands. So I have used a style which is much more in keeping [than that of the lighter G major work] with the consciously imposing style of the traditional concerto.

The concerto is in one long movement divided into Lento and Allegro sections. Beginning low and dark in strings and contrabassoon, a long orchestral section avoids the first appearance of the soloist until a climax brings the piano in with a cadenza designed to show right off the bat that limiting the conception to a single hand does not prevent extraordinary virtuosity. Ravel describes this as being "like an improvisation." It is followed by what Ravel called a "jazz section," exploiting ideas he had picked up during his visit to America. "Only gradually," he noted, "is one aware that the jazz episode is actually built up from the themes of the first section." The level of virtuosity required by the soloist increases—if that is possible—to the end. Ravel rightly considered this, his last completed large-scale work, a supreme piece of illusion. Who can tell, just from listening, the nature of the self-imposed restriction under which he completed his commission?

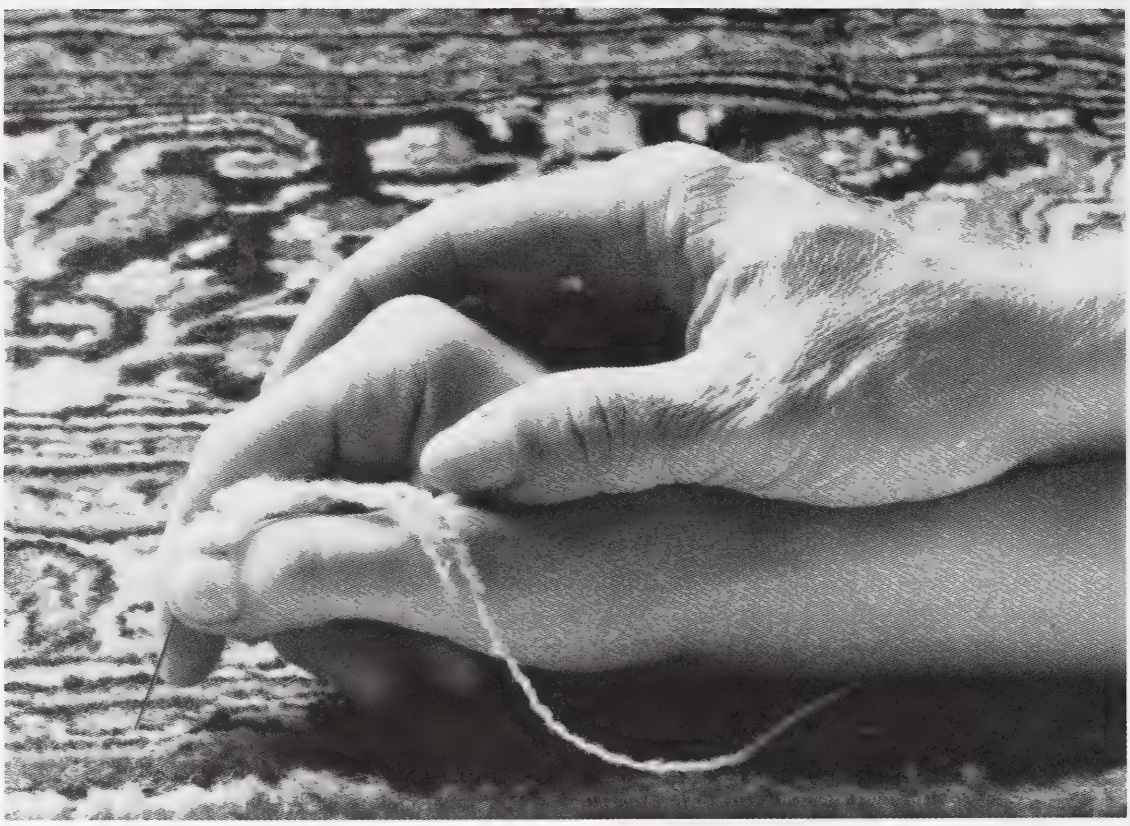
—Steven Ledbetter



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Benjamin Britten
Diversions, for piano (left hand) and orchestra, Opus 21

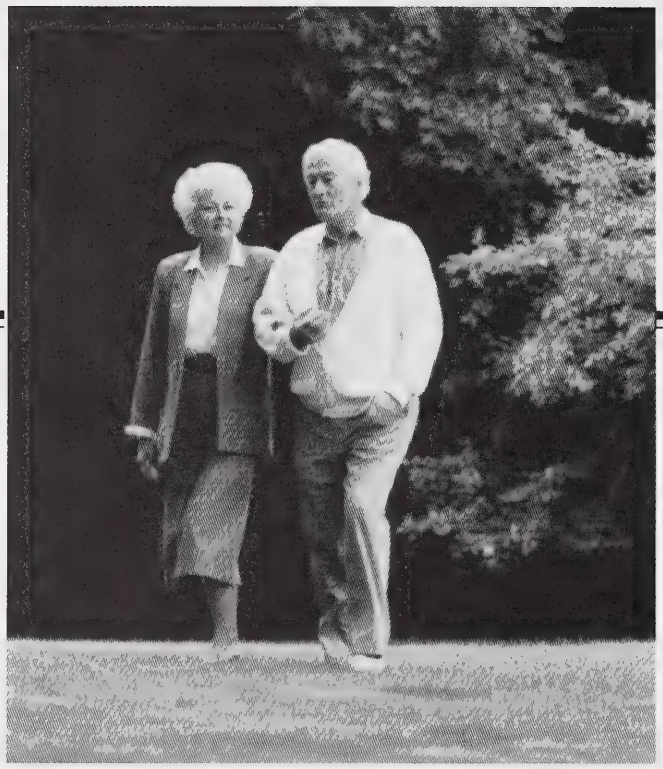


Benjamin Britten was born in Lowestoft, Suffolk, on November 22, 1913, and died in Aldeburgh on December 4, 1976. He composed Diversions *in Maine during the summer of 1940 on a commission from Paul Wittgenstein, who gave the first performance on January 16, 1942, in Philadelphia with Eugene Ormandy conducting the Philadelphia Orchestra. The only previous Boston Symphony Orchestra performance took place at Tanglewood on July 6, 1986, with Leon Fleisher as soloist and Seiji Ozawa conducting. In addition to the solo piano, the score calls for two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons and contrabassoon, alto saxophone, four horns, two trumpets, three trombones and tuba, timpani, percussion battery, harp, and strings.*

When the concert pianist Paul Wittgenstein lost his right arm in World War I, he made the best of the situation by commissioning a series of compositions for the left hand alone from composers like Ravel, Hindemith, Prokofiev, and Richard Strauss. When Britten received a commission from Wittgenstein, he was far younger and less well established than the other masters, but he had already begun to make quite a name for himself as an unusually gifted young English composer who could write for almost any combination of voices and instruments, and who was remarkably prolific. He had made a sensation at the 1937 Salzburg Festival with his *Variations on a Theme of Frank Bridge* for string orchestra, composed for the Boyd Neel Orchestra in the space of ten days when the organizers of the festival insisted that the concert include a world premiere or the booking would be cancelled. But his career did not seem to be developing in England, where reviews patronizingly referred to his work as "clever." In the spring of 1939 he decided to follow his friends W.H. Auden and Christopher Isherwood in emigrating to America. In this move he was joined by his friend, collaborator, and lifelong companion Peter Pears.

Britten's American years were important for a number of developments, personal and professional. He wrote several pieces here, including the Violin Concerto, the *Sinfonia da Requiem*, *Diversions*, and a folk opera called *Paul Bunyan* with a libretto by Auden. He made an important friend in Serge Koussevitzky, who, after a BSO performance of the *Sinfonia da Requiem*, asked him why a composer with such an obvious dramatic flair did not compose an opera. Britten explained that he had no way of supporting himself during the extended period of composition that an opera would require; Koussevitzky replied soon after with cold cash—a commission from the Koussevitzky Foundation. The eventual result was *Peter Grimes*, which was given its American premiere at Tanglewood in 1946, under the direction of Leonard Bernstein. Perhaps the most important development of Britten's American years, though, was the realization that he really belonged in England, especially on the east coast that he had known as a boy. Soon after his talk with Koussevitzky, Britten and Pears sailed for home.

With the possible exception of the *Sinfonia da Requiem*, the works of Britten's American years have not been heard much in performance. *Paul Bunyan* was regarded as a flop at its first performance in 1941, but a recent revival, publication, and a recording have revealed qualities that were not recognized by many people at the time. *Diversions*, too, has not been much performed or recorded. And while it may



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not rank among Britten's weightiest masterpieces (the very title suggests that the composer considered it to be rather a lighter work—but where's the harm in that?), it is a characteristic and attractive piece that reveals many of the same strengths as the *Bridge* Variations. Indeed, the variation form may have been chosen to demonstrate those strengths. Britten had the gift of writing music of character, music that suggested a style or a person. It is the gift of the born operatic composer (which is, no doubt, why Koussevitzky encouraged him so). The *Bridge* Variations had demonstrated this talent brilliantly, presenting the theme in a great variety of manners. Similarly, *Diversions* offers many clever and subtle guises as the theme is presented in ten variations (an eleventh was dropped by the composer when he revised the score in 1951) and a finale.

Britten commented, in a foreword to his score, that he had been attracted

> by the problems involved in writing a work for this particular medium, especially as I was well acquainted with and extremely enthusiastic about Mr. Wittgenstein's skill in overcoming what seem to be insuperable difficulties. In no place in the work did I attempt to imitate a two-handed piano technique, but concentrated on exploiting and emphasizing the single line approach.

The score is filled with delightful Brittenisms, some that we can see (with the benefit of hindsight) as leading to important masterworks at a later date. The theme, for example, is based on a rising series of fifths (heard first in the orchestra over a pedal C in the basses); this conjures up an unmistakable hint of the main theme from *The Turn of the Screw* of 1954, and, as in that masterful little opera, it offers the composer a remarkable flexibility of treatment. The headings that the composer provided for each of the variations provide a sufficiently clear indication of the musical character from section to section.

—Steven Ledbetter

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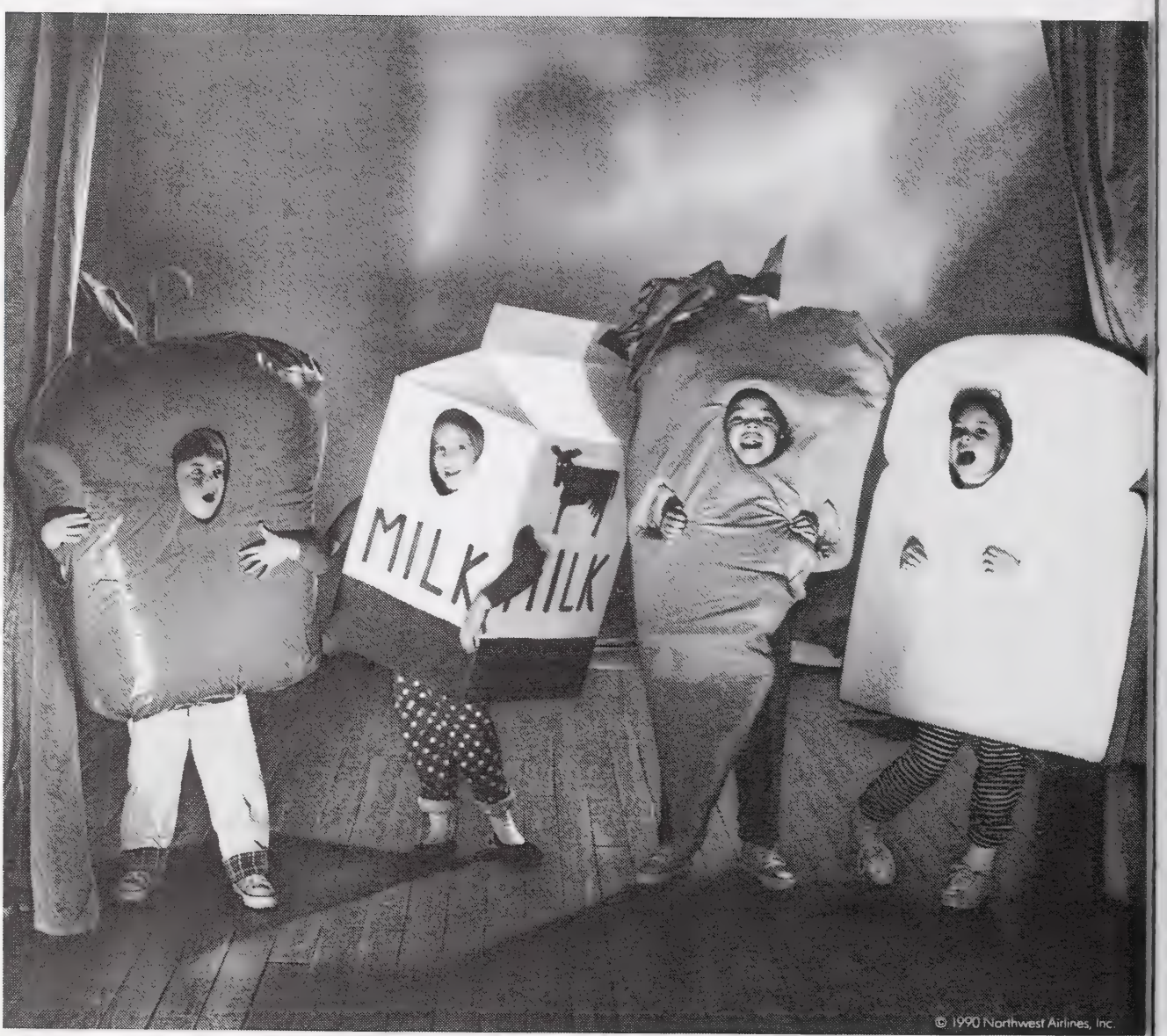
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Toru Takemitsu
Orion and Pleiades for cello and orchestra



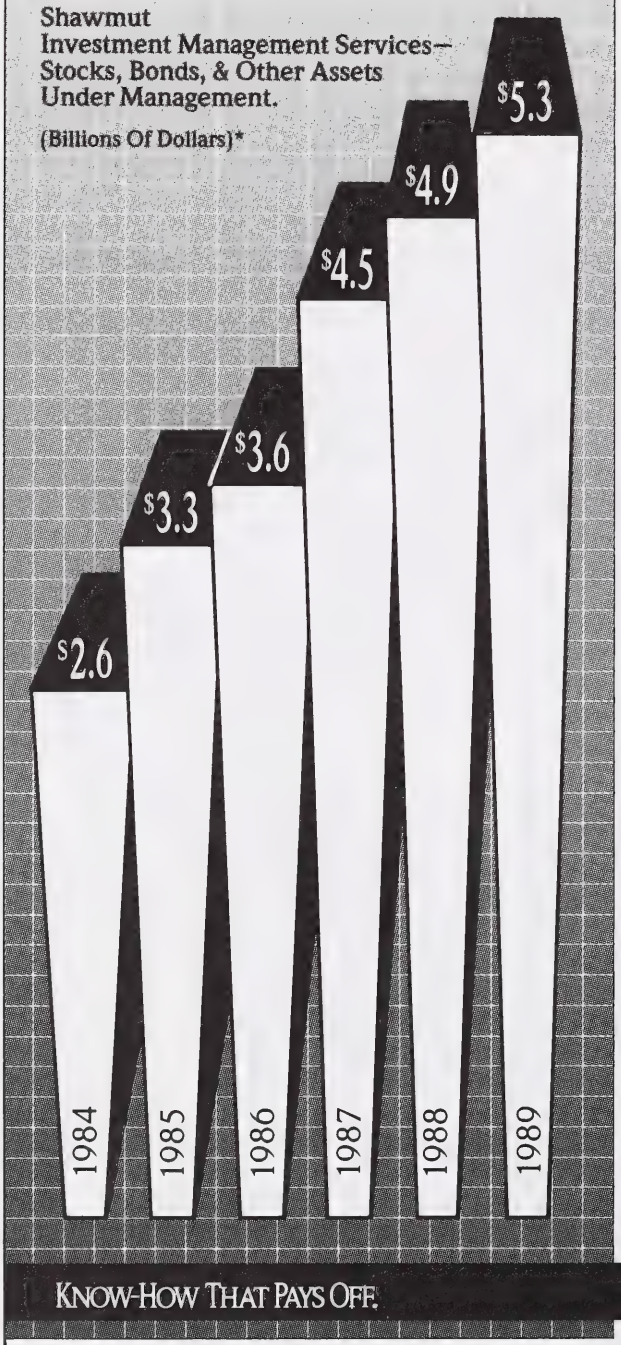
Toru Takemitsu was born in Tokyo, Japan, on October 8, 1930, and lives there. He composed Orion and Pleiades *on a commission from the Suntory Music Foundation for cellist Tsuyoshi Tsutsumi, who gave the first performance in May 1984 in Paris, with the Tokyo Philharmonic Orchestra conducted by Tadaaki Otaka. These are the first performances by the Boston Symphony Orchestra. The score calls for two flutes (second doubling alto flute) and piccolo, two oboes (second doubling English horn) and oboe d'amore, three clarinets (second doubling E-flat clarinet, third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets (with straight, cup, and harmon mutes), three trombones (with straight and cut mutes) and tuba, four percussionists (playing glockenspiel, vibraphone, marimba, tubular bells, three tam-tams, and antique cymbals), celesta, two harps, and a body of strings consisting of fourteen first violins, twelve second violins, ten violas, eight cellos, and six double basses.*

Toru Takemitsu is one of Japan's best-known composers today, both at home and in the West. His career came about as an unlikely result of an accident that occurred when he was sixteen. While mountain climbing, he dropped his camera into a waterfall. In trying to retrieve it, he caught pneumonia, and was forced to spend a long period convalescing at home. There he listened to music on the radio for hours on end and—though he had never studied music up to that time—decided to be a composer. He bought scores and taught himself to play the piano. Though he became the private pupil of Kosuji Kiyose at the age of eighteen, he is largely self-taught as a composer. Within three years he had organized Tokyo's Experimental Workshop, a society for the performance of avant-garde music, and in 1966 he created, with Seiji Ozawa and Toshi Ichiyanagi, the group Orchestral Space.

Takemitsu's earlier music made fleeting obeisance to the expressionism of the second Viennese school or to the melodic and harmonic gestures of French music in this century from Debussy to Messiaen. But for the most part his music is entirely *sui generis*. He does not concern himself with traditional theory or musical structures. His rhythms are irregular and very flexible. His harmonies are not functional. For the most part, he has been interested in timbre and texture, in the most varied and delicate colors of sound—and, as a corollary, with silence. Much of his music finds inspiration in poetry, especially the work of his favorite writer, Mahota Ooka, who is a contemporary of the composer's.

His earliest large work, *Requiem* for string orchestra (1957), was heard in 1959 by Igor Stravinsky, who declared it to be a masterpiece. After giving lectures with John Cage at the East-West Center in Hawaii in 1964, Takemitsu staged a series of "events" in Tokyo in collaboration with Cage and others. At the same time, he became interested anew in such traditional Japanese instruments as the biwa and the shakuhachi. He used the biwa in his 1962 film score *Seppuku* and later employed both instruments in a sort of double concerto called *November Steps*, composed in 1967 for the 125th anniversary of the New York Philharmonic. Other film scores have come from his pen, including music for the well-known 1964 film *Woman of the Dunes*. In these, and in a large output of pieces for orchestra and for various instrumental com-

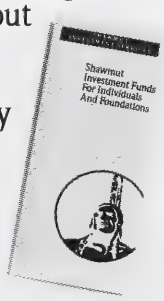
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binations, Takemitsu has demonstrated an ability to fuse oriental musical gestures with those from the West in a language that is personal and idiomatic.

Owing to Seiji Ozawa's long acquaintance with Takemitsu and his collaboration with the composer in performances going back more than two decades, the Boston Symphony Orchestra has enjoyed a continuing relationship with the composer over the years and has given American premieres of many of his compositions. Boston Symphony performances of his works have included the Requiem for string orchestra at Tanglewood in 1967; *November Steps No. 1* in November 1969; *Cassiopeia* for percussionist and orchestra at Tanglewood in 1971, repeated in Boston that November with *The Dorian Horizon* for strings; *Quatrain* (with the chamber ensemble Tashi) in March 1977 and at Tanglewood that July; *A Flock Descends into the Pentagonal Garden* in November and December 1978; *To the Edge of Dream* . . . . . for guitar and orchestra in November 1977; and the piano concerto *Riverrun* at Tanglewood in July 1985. Takemitsu was an artist-in-residence at Tanglewood in 1986; several of his smaller works were performed during that year's Festival of Contemporary Music, including the American premiere of *Dream/Window*. Later this month, as part of Carnegie Hall's centennial celebration in New York, Seiji Ozawa and the Boston Symphony Orchestra will give the world premiere of Takemitsu's *From me flows what you call Time* with the percussion ensemble Nexus.

Orion and Pleiades is one of a group of works—all for solo instrument and orchestra—that Takemitsu calls his "Constellation" series, in that they are named after astronomical groupings. The first of these was *Asterism* of 1967; this was followed by *Cassiopeia* (1971) and *Gemaux* (i.e. "Gemini," begun 1971, in progress).

Orion was a mighty hunter of great beauty and gigantic strength; according to one myth (as recounted by Homer in Book V of the *Odyssey*) he was slain by the arrows of Artemis, goddess of the hunt. As a constellation, Orion is one of the most easily recognizable in the winter sky for the hunter's belt of three stars, which seem to fall in a straight line. In the same vicinity of the sky, though actually in the constellation of Taurus, there appears the star cluster known as the Pleiades, after the seven daughters of Atlas and Pleione. One myth—one of the few such tales clearly of astronomical origin—tells of Orion amorously pursuing the sisters and their mother until Zeus translated all of them to the sky, where they circle around one another eternally.

The composer has provided the following commentary on his work:

> The music consists of two parts, "Orion" and "Pleiades," and a short interlude in between:
>
> 1. Orion . . . . . Lento, quasi una fantasia
> 2. and . . . . . Intermezzo
> 3. Pleiades . . . . . Allegretto
>
> "Orion" represents a process whereby a *melisma* melody of solo cello is being formed ultimately into definite lines symbolizing Orion's belt, and naturally, the number "3" is dominant here.
>
> "and" is a little interlude woven up by correspondence between a *cadenza* part and a pastoral orchestra.
>
> In "Pleiades," just as this constellation always is an embodiment of congregation, the movement is diversified as against the lines of "Orion," and is more colorful.
>
> —S.L.



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Johannes Brahms
Symphony No. 1 in C minor, Opus 68



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He completed his First Symphony in 1876, though some of the sketches date back to the 1850s. Otto Dessoff conducted the first performance on November 4, 1876, at Karlsruhe; Leopold Damrosch introduced the symphony to America on December 15, 1877, in New York's Steinway Hall. Boston heard it for the first time when Carl Zerrahn conducted it at a Harvard Musical Association concert in the Music Hall on January 3, 1878, and the Boston Symphony played it during its first season on December 9 and 10, 1881, Georg Henschel conducting. It has also been played at BSO concerts under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Sir Adrian Boult, Charles Munch, Guido Cantelli, Carl Schuricht, Eugene Ormandy, Erich Leinsdorf, William Steinberg, Rafael Kubelik, Bruno Maderna, Joseph Silverstein, Seiji Ozawa, Sir Georg Solti, Eugene Ormandy, and Leonard Bernstein, who gave the most recent Tanglewood performance in July 1985. Christoph von Dohnányi and Pascal Verrot led the most recent Boston Symphony subscription performances in February 1989, although Giuseppe Sinopoli led performances with the Philharmonia Orchestra on BSO subscription concerts in January 1990. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

When Brahms finished his First Symphony in September 1876, he was forty-two years old. (Beethoven was thirty, Schumann thirty-one, Mahler twenty-eight at the completion of their respective first symphonies; Mozart was eight or nine, but that's another story altogether.) As late as 1873, the composer's publisher Simrock feared that a Brahms symphony would never happen ("Aren't you doing anything any more? Am I not to have a symphony from you in '73 either?" he wrote the composer on February 22), and Eduard Hanslick, in his review of the first Vienna performance, noted that "seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation."

Brahms already had several works for orchestra behind him: the Opus 11 and Opus 16 serenades, the D minor piano concerto (which emerged from an earlier attempt at a symphony), and that masterwork of orchestral know-how and control, the Variations on a Theme by Haydn, a piece too little performed today. But a symphony was something different and had to await the sorting out of Brahms's complicated emotional relationship with Robert and Clara Schumann, and, more important, of his strong feelings about following in Beethoven's footsteps.

Beethoven's influence is certainly to be felt in Brahms's First Symphony: in its C minor-to-major progress, in the last-movement theme resembling the earlier composer's *Ode to Joy* (a relationship Brahms himself acknowledged as something that "any ass could see")*, and, perhaps most strikingly, in the rhythmic thrust and tight, motivically-based construction of the work—in some ways quite different from the

*Perhaps less obvious is the relationship between the theme itself and the violin phrase of the last movement's opening measures.

melodically expansive Brahms we know from the later symphonies. But, at the same time, there is really no mistaking the one composer for the other: Beethoven's rhythmic drive is very much his own, whereas Brahms's more typical expansiveness is still present throughout this symphony, and his musical language is unequivocally nineteenth-century-Romantic in manner.

Following its premiere at Karlsruhe on November 4, 1876, and its subsequent appearance in other European centers, the symphony elicited conflicting reactions. Brahms himself had already characterized the work as "long and not exactly amiable." Clara Schumann found the ending "musically, a bit flat . . . merely a brilliant afterthought stemming from external rather than internal emotion." Hermann Levi, court conductor at Munich and later to lead the 1882 Bayreuth premiere of Wagner's *Parsifal*, found the two middle movements out of place in such a sweeping work, but the last movement he decreed "probably the greatest thing [Brahms] has yet created in the instrumental field." The composer's close friend Theodor Billroth described the last movement as "overwhelming," but found the material of the first movement "lacking in appeal, too defiant and harsh."

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One senses in these responses an inability to reconcile apparently conflicting elements within the work, and the two inner movements do indeed suggest a world quite different from the outer ones. At the same time, these reactions also point to the seeming dichotomy between, as Hanslick put it, "the astonishing contrapuntal art" on the one hand and the "immediate communicative effect" on the other. But the two go hand in hand: the full effect of the symphony is dependent upon the compositional craft that binds the work together in its progress from the C minor struggle of the first movement through the mediating regions of the Andante and the Allegretto to the C major triumph of the finale.

The first Allegro's two principal motives—the three eighth-notes followed by a longer value, representing an abstraction of the opening timpani strokes, and the hesitant, three-note chromatic ascent, across the bar, heard at the start in the violins—are already suggested in the *sostenuto* introduction, which seems to begin in mid-struggle. The movement is prevailingly sombre in character, with a tension and drive again suggestive of Beethoven. The second idea's horn and wind colorations provide only passing relief: their *dolce* and *espressivo* colorings will be spelled out at greater length in the symphony's second movement.

The second and third movements provide space for lyricism, for a release from the tension of the first. The calmly expansive oboe theme of the E major Andante is threatened by the G-sharp minor of the movement's middle section (whose sixteenth-note figurations anticipate the main idea of the third movement), but tranquility prevails when the tune returns in combined oboe, horn, and solo violin. The A-flat Allegretto is typical of Brahms in a *grazioso* mood—compare the Second Symphony's third movement—and continues the respite from the main battle. And just as the middle movements of the symphony are at an emotional remove from the outer ones, so too are they musically distant, having passed from the opening C minor to third-related keys: E major for the second movement and A-flat major for the third.

At the same time, the third movement serves as preparation for the finale: its ending seems unresolved, completed only when the C minor of the fourth movement, again a third away from the movement that precedes it, takes hold. As in the first movement, the sweep of the finale depends upon a continuity between the main Allegro and its introduction. This C minor introduction gives way to an airy C major horn call (originally conceived as a birthday greeting to Clara Schumann in 1868) which becomes a crucial binding element in the course of the movement. A chorale in the trombones, which have been silent until this movement, brings a canonic buildup of the horn motto and then the Allegro with its two main ideas: the broad C major tune (intimated in the first violin phrase of the movement's introduction, as mentioned above) suggestive of Beethoven's Ninth, and a powerful chain of falling intervals, which crystallize along the way into a chain of falling thirds, Brahms's musical hallmark. The movement drives to a climax for full orchestra on the trombone chorale heard earlier and ends with a final affirmation of C major—Brahms has won his struggle.

—Marc Mandel

More . . .

The best Ravel book available has not yet been published in this country; it is Roger Nichols' new contribution to the Master Musicians series, replacing the older (but still useful) volume by Norman Demuth. Nichols is both insightful and enthusiastic in his treatment of Ravel's music. Arbie Orenstein's *Ravel: Man and Musician* (Columbia) is a thorough study but very dry, all too clearly revealing its origin in a doctoral dissertation. A sensitive discussion of Ravel can be found in *Romanticism and the Twentieth Century*, the final volume of the four-volume study *Man and His Music* by Wilfred Mellers (Schocken). An excellent brief discussion of Ravel's orchestral music is to be found in the BBC Music Guide that Laurence Davies devotes to that subject (University of Washington paperback); Davies has also written a fine book called *The Gallic Muse* with essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Leon Fleisher will record the Concerto for the Left Hand with Seiji Ozawa and the Boston Symphony for Sony Classical in conjunction with these performances. Fleisher's performance with the Baltimore Symphony Orchestra under the direction of Sergiu Comissiona is currently available (Vanguard, coupled with *La Valse* and Saint-Saëns's Symphony No. 3). Other performances worth considering are those by Pascal Rogé with the Montreal Symphony Orchestra under Charles Dutoit (London), Alicia de Larrocha with the London Philharmonic under Lawrence Foster (London), Aldo Ciccolini with the Orchestre de Paris under Jean Martinon (Angel), and Louis Lortie with the London Symphony Orchestra under Rafael Frühbeck de Burgos (Chandos); all of these discs also include the Concerto in G and an occasional smaller work. Of considerable historical interest is the performance by the work's dedicatee, Paul Wittgenstein, with Bruno Walter conducting the Concertgebouw Orchestra in a live concert recorded in 1937 (AS Disc, coupled with Debussy's *La Mer* and *Prelude to the Afternoon of a Faun*).

Michael Kennedy has written a splendid short volume, *Britten*, for the Master Musicians series, but it has so far been published only in England (Dent); it is probably due to appear here as a Littlefield paperback. The biggest and fullest book about Britten's music is a recent volume by Peter Evans, *The Music of Benjamin Britten* (University of Minnesota), which provides extended analyses of the major scores and some discussion of just about everything. For an informed and enthusiastic discussion of the composer up to the early 1950s, the symposium volume edited by Donald Mitchell and Hans Keller, *Benjamin Britten: A Commentary on his Work by a Group of Specialists*, is first-rate; unfortunately, it is now out of print and hard to locate. An evocative photographic study has been prepared by Donald Mitchell and John Evans: *Benjamin Britten: Pictures from a Life, 1913-1976* (Scribners). The newest symposium is *The Britten Companion*, edited by Christopher Palmer, which is full of interesting essays covering most of Britten's work as well as his character (Cambridge, available in paperback). Leon Fleisher will record Britten's *Diversions* with Seiji Ozawa and the Boston Symphony Orchestra for Sony Classical in conjunction with these concerts. The only currently available recording also features Leon Fleisher, with the Baltimore Symphony Orchestra under the direction of Sergiu Comissiona (Desto, coupled with Ezra Laderman's Concerto for Orchestra).

Books written about Toru Takemitsu are almost all in Japanese. The early *Requiem* for string orchestra has been recorded by the Winnipeg Symphony Orchestra under the direction of Kazuhiro Koizumi (CBC Enterprises, coupled with music by Debussy, Louie, Mendelssohn, and Respighi). Other works currently available on recording are for solo piano or small chamber combinations, but several orchestral works have been recorded by Seiji Ozawa; though the records are not in print, it may be possible to locate the occasional copy. These include *Dream/Window* (issued privately on a compact disk by the Kyoto Shinkin Bank), *Arc*, for piano and orchestra,

with pianist Yuji Takahashi and the Yomiuri Nippon Symphony Orchestra (Varèse-Sarabande, coupled with music by Ichiyanagi, Ligeti, and Xenakis), and *Quatrain* and *A Flock Descends into the Pentagonal Garden*, with Tashi and the Boston Symphony Orchestra (DG). Also currently out of print is *In an Autumn Garden*, performed by the Tokyo Gakuso Orchestra (Varèse-Sarabande).

—S.L.

Florence May, an Englishwoman who knew Brahms and studied piano with him, produced a comprehensive two-volume biography of the composer now available in an expensive reprint of the original 1905 edition (Scholarly). Karl Geiringer's *Brahms: His Life and Work* is a smaller but no less important biography (Oxford). Also useful are Peter Latham's *Brahms* in the Master Musicians series (Littlefield paperback), John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides (University of Washington paperback), and Julius Harrison's chapter on Brahms in *The Symphony: Vol. I, Haydn to Dvořák*, edited by Robert Simpson (Penguin paperback). Donald Francis Tovey's program note on the Brahms First is included in his *Essays in Musical Analysis* (Oxford paperback). Of special interest are Arnold Schoenberg's essay "Brahms the Progressive" in *Style and Idea* (St. Martin's), and an interview with "Carlo Maria Giulini on Brahms" in Bernard Jacobson's *Conductors on Conducting* (from Columbia Publishing Company, but unfortunately out of print). Recommended recordings of the Brahms First include—in alphabetical order by conductor—Leonard Bernstein's with the Vienna Philharmonic (DG), Christoph von Dohnányi's with the Cleveland Orchestra (Teldec), Herbert von Karajan's with the Berlin Philharmonic (DG), Georg Solti's with the Chicago Symphony (DG), and Günter Wand's with the Cologne Radio Symphony (RCA). Aside from his numerous "live" performances showing up on CD, Wilhelm Furtwängler's powerful studio-recorded statement with the Berlin Philharmonic is worth watching for (DG, monaural). Also of importance is Guido Cantelli's beautiful and moving performance with the Philharmonia Orchestra, likely to be reissued on CD by EMI. Toscanini-watchers, meanwhile, have a wealth of options, among them his studio recording with the NBC Symphony (RCA, monaural, in a mid-priced four-disc box that includes all four symphonies, the *Tragic* and *Academic Festival* Overtures, the *Haydn* Variations, the Double Concerto, the *Liebeslieder* Waltzes, the *Gesang der Parzen*, and four Hungarian Dances), an intensely powerful, "live" 1940 account with the NBC (Melodram, with the first movement of the Serenade No. 1), a strongly nuanced account from his very first NBC Symphony concert on Christmas eve of 1937 (Myto, with Vivaldi's Concerto Grosso in D, Op. 3, No. 11, and Mozart's Symphony No. 40 from that same concert), and the 1952 Philharmonia performance from his last concerts in London (Hunt Productions, in a three-disc box including all four symphonies, the *Tragic* Overture, and the *Haydn* Variations; note that the sound of this set is somewhat less good than the other "live" performances mentioned here).

—M.M.

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Leon Fleisher



Equally renowned as pianist and conductor, Leon Fleisher is a native of San Francisco, where he gave his first public recital at six. On hearing him three years later, Artur Schnabel broke a long-standing rule against teaching children, becoming Fleisher's mentor and close friend for ten years. In 1944, at sixteen, Mr. Fleisher made his debut with the New York Philharmonic, as soloist in the Brahms D minor concerto under the direction of Pierre Monteux. He went on to become the first American ever to win any major European music competition, when he won the Queen Elisabeth of Belgium International Competition. He received a Ford Foundation grant in 1959 and for the next six years appeared in recital and with leading orchestras worldwide. Then, midway through the 1964-65 season, as he prepared for a State Department tour of Western Europe with George Szell and the Cleveland Orchestra, with whom he made many distinguished concerto recordings, an ailment later diagnosed as "carpal tunnel syndrome" crippled his right hand. He eventually readjusted to a new career, mastering the keyboard literature for left hand and forging a reputation as a conductor. In 1967 he founded the Theater Chamber Players of the Kennedy Center; in 1970 he became conductor and music director of the Annapolis Symphony. He made his New York conducting debut at the Mostly Mozart Festival in 1970, became associate conductor of the Baltimore Symphony in 1973, and has since appeared as guest conductor with the Boston Symphony, the Chicago Symphony, the San Francisco Symphony, the Cleveland Orchestra, and the Montreal Symphony, among others. He first conducted opera in Baltimore during the 1988-89 season and made his Washington Opera debut in the fall of 1989 with Mozart's *Così fan tutte*. He conducted a tour of the New Japan Philharmonic in the spring of 1989 and led the Stuttgart Symphony on a tour of the United States in February 1990. Holder since 1959 of the Andrew W. Mellon Chair at the Peabody Conservatory of Music, Mr. Fleisher is also famous as a teacher, giving master classes at such venues as the Salzburg Mozarteum, the Paris Conservatory, Chicago's Ravinia Festival, and New York's Metropolitan Museum of Art. Since 1986 he has been artistic director of the Tanglewood Music Center. Mr. Fleisher made his BSO debuts as piano soloist and conductor in January 1954 and July 1971, respectively; he appeared most recently as soloist in September and October 1988 and as conductor that November. He will record Ravel's Piano Concerto for the left hand and Britten's *Diversions* with Seiji Ozawa and the BSO for Sony Classical in conjunction with these concerts.

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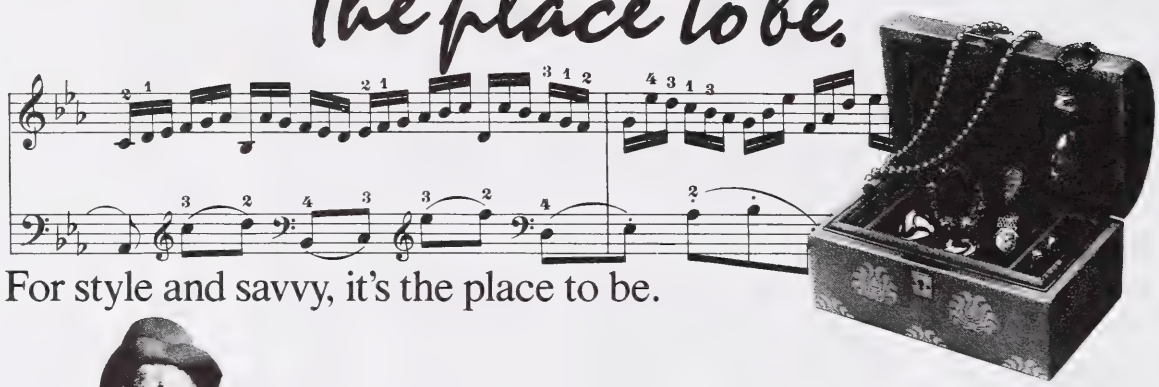
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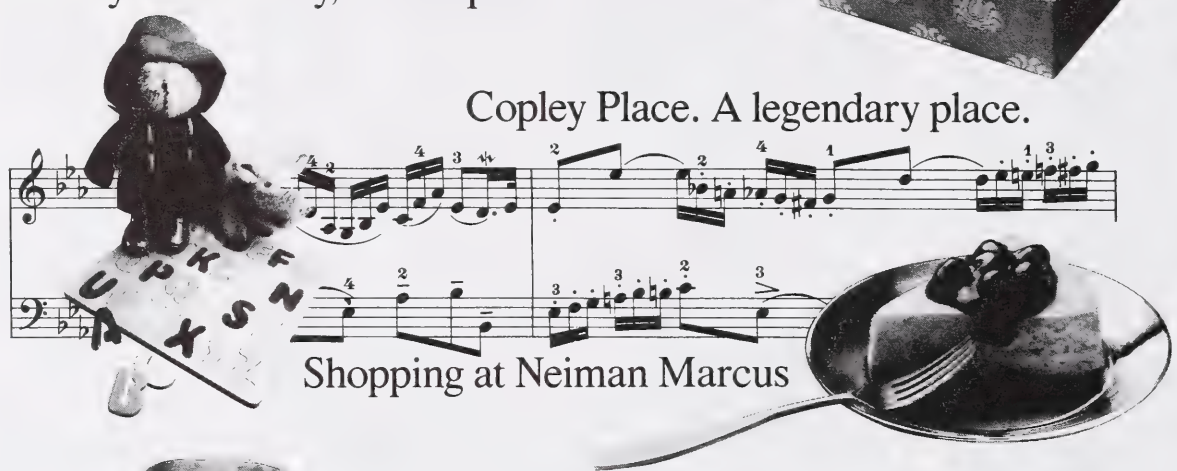
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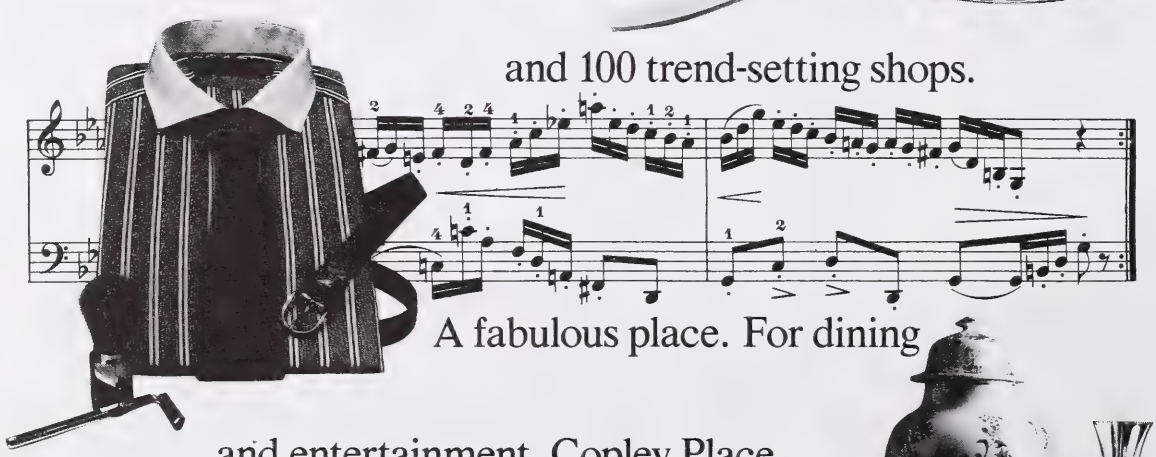


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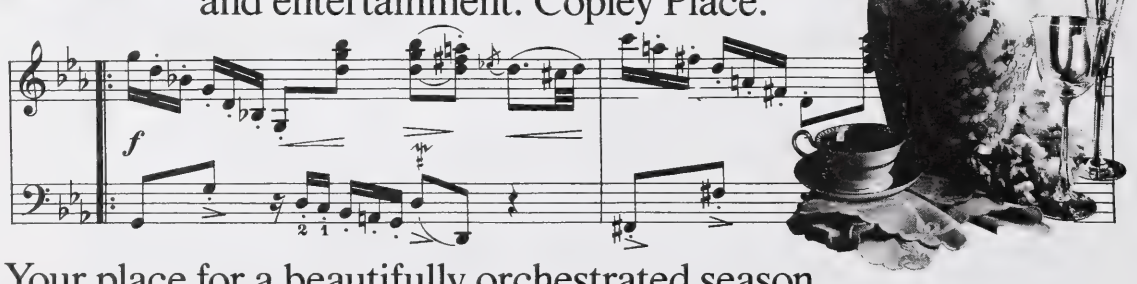
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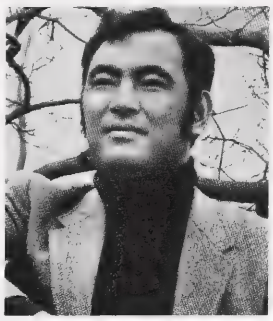
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Tsuyoshi Tsutsumi



Born in Tokyo, cellist Tsuyoshi Tsutsumi won the International Casals Competition in Budapest in 1963. He first appeared in New York the following year; his subsequent engagements as recitalist, chamber musician, soloist with orchestra, and recording artist have won him acclaim throughout the world. Mr. Tsutsumi's early training with famed Japanese teacher Hideo Saito, founder of the Toho Conservatory, led to his debut at twelve with the Tokyo Philharmonic. He soon won several major prizes, including Japan's most prestigious, that of the Mainichi Music Competition. He made his first international tour as a soloist at eighteen, with the NHK Symphony Orchestra. Following his Tokyo recital debut, a Fulbright Foundation grant brought him to the United States to study with Janos Starker, whom he later assisted on the faculty of Indiana University. He has since appeared as soloist throughout the world. Mr. Tsutsumi has recorded the Dvořák Cello Concerto with the Czech Philharmonic for Sony Classical, has appeared with Seiji Ozawa and the Toho Gakuen Orchestra at the United Nations in a concert telecast worldwide, and has given frequent festival appearances with Canada's important orchestras. His world premieres of Japanese and Canadian works have included the Miyoshi Cello Concerto with the Tokyo Yomiuri Orchestra and Takemitsu's *Orion and Pleiades* with the Tokyo Philharmonic. Mr. Tsutsumi has toured North America and Japan as a founding member of Quartet Canada, and he has appeared in joint recital with such artists as Gervase de Peyer, Ronald Turini, Adele Marcus, and James Campbell. He has been a visiting professor at the University of Western Ontario, served as guest professor at Toho, and has taught at the University of Illinois. In the fall of 1988 he joined the permanent faculty of Indiana University. Recently, Mr. Tsutsumi has recorded Haydn cello concertos with the English Chamber Orchestra for Sony Classical, performed at the Bratislava Festival, toured wtih the Gewandhaus Orchestra of Leipzig and the Austrian Broadcasting Symphony, and appeared with the Accademia di Santa Cecilia under Giuseppe Sinopoli. He was a featured soloist in the opening concert of Tokyo's new Suntory Hall and has played chamber concerts there with such artists as Isaac Stern and Yo-Yo Ma. He has also toured Europe with the Philharmonic Soloists of Japan (Saito Memorial Orchestra). Making his BSO debut with these concerts, Mr. Tsutsumi has received the prestigious Suntory Award for his contribution to music in Japan. He also performed for His Majesty, the late Emperor Hirohito of Japan, a rare honor.





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Thos. Moser Continuous Arm Chair

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An important ingredient in the creation of this unique sound is having the finest musical instruments on the BSO's stage. However, the cost of many of these instruments (especially in the string sections) has become staggeringly high, and it is incumbent upon the Symphony to take steps to assure that musicians in key positions who do not themselves own great instruments have access to them for use in the orchestra.

Two recent initiatives have been taken to address this concern: First, in 1988, the Boston Safe Deposit and Trust Company stepped forward with a creative loan program that is making it possible for players to borrow at one and a half percent below prime to purchase instruments. Second, last fall, the incentive of a Kresge Foundation challenge grant helped launch our effort to raise a fund of $1 million for the Orchestra to draw upon from time to time to purchase instruments for use by the players. The BSO in this case would retain ownership.

Donations of both outright gifts and instruments are being sought to establish the BSO's Instrument Acquisition Fund. Fine pianos, period instruments, special bows, heirloom violins, etc. all make ideal gifts. Opportunities for naming instruments and for other forms of donor recognition may be available according to the wishes of the donor.

If you are interested in this program please contact me or Joyce Serwitz in the orchestra's Development Office at (617) 638-9273. Your support will help make a difference that will be music to our ears!

George H. Kidder
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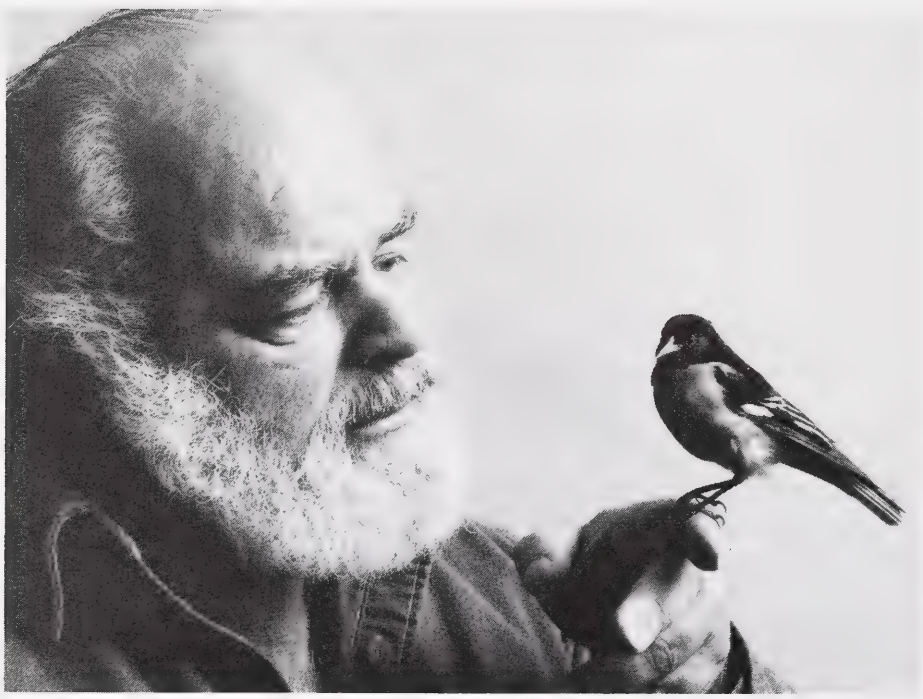
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a sense of the weather patterns, and then –
more music.



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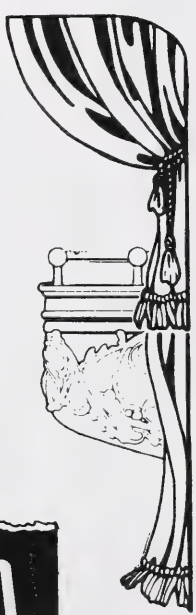
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Next Program . . .

Tuesday, October 11, at 8
Tuesday, October 16, at 8

SEIJI OZAWA conducting

PROKOFIEV — Piano Concerto No. 3 in C, Opus 26

Andante–Allegro
Theme (Andantino) and Variations
Allegro ma non troppo

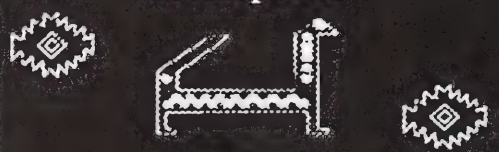
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SCHUBERT — Symphony in C, D.944, *The Great*

Andante–Allegro ma non troppo
Andante con moto
Scherzo: Allegro vivace
Allegro vivace

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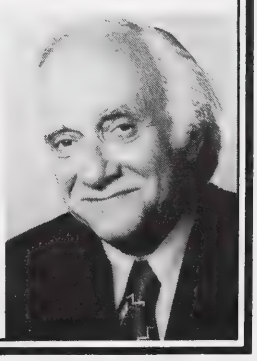


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Next Program . . .

Friday, October 12, at 8
Saturday, October 13, at 8

SEIJI OZAWA conducting

BACH/SAITO — J.S. Bach's Chaconne in D minor, from BWV 1004, orchestrated by Hideo Saito
(October 12 only)

PROKOFIEV — Piano Concerto No. 3 in C, Opus 26
(October 13 only)

Andante–Allegro
Theme (Andantino) and Variations
Allegro ma non troppo

MARTHA ARGERICH

INTERMISSION

MAHLER — Symphony No. 5

Part I
Funeral March: At a measured pace
Stormy, with utmost vehemence

Part II
Scherzo: Energetic, not too fast

Part III
Adagietto: Very slow
Rondo-Finale: Allegro goicoso, Vigorous

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Coming Concerts . . .

Thursday, October 11, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 9:30 in Symphony Hall.
Thursday 'A'—October 11, 8-10
Tuesday 'C'—October 16, 8-10

SEIJI OZAWA conducting
MARTHA ARGERICH, piano

PROKOFIEV	Piano Concerto No. 3
SCHUBERT	Symphony in C, *The Great*

Friday Evening—October 12, 8-10:05

SEIJI OZAWA conducting

BACH/SAITO	Chaconne in D minor
MAHLER	Symphony No. 5

Saturday 'B'—October 13, 8-10:15

SEIJI OZAWA conducting
MARTHA ARGERICH, piano

PROKOFIEV	Piano Concerto No. 3
MAHLER	Symphony No. 5

Thursday 'A'—October 25, 8-9:45
Friday 'A'—October 26, 2-3:45
Saturday 'B'—October 27, 8-9:45
Tuesday 'C'—October 30, 8-9:45

WITOLD LUTOSŁAWSKI conducting
RONAN LEFKOWITZ, violin
ANTHONY DI BONAVENTURA, piano

ALL-LUTOSŁAWSKI PROGRAM	*Livre pour Orchestre* *Chain II*, for violin and orchestra Piano Concerto

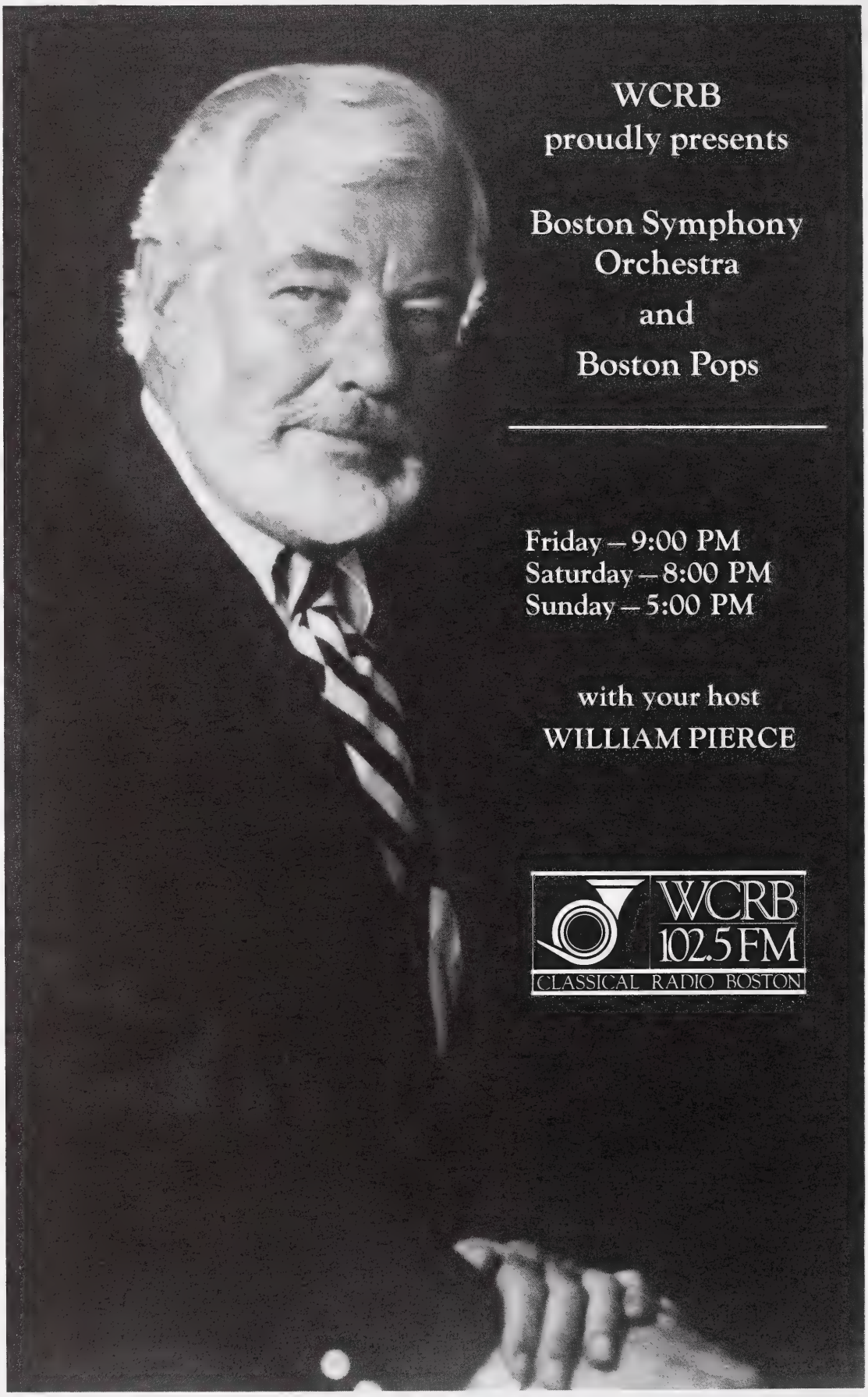
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Thursday, November 1, at 10:30 a.m.
Open Rehearsal
Evans Mirageas will discuss the program at 9:30 in Symphony Hall.
Thursday 'D'—November 1, 8-10
Friday 'B'—November 2, 2-4
Saturday 'A'—November 3, 8-10
Tuesday 'B'—November 6, 8-10

KURT SANDERLING conducting
ALICIA DE LARROCHA, piano

HAYDN	Overture to *La fedeltà premiata*
MOZART	Piano Concerto No. 25 in C, K.503
BEETHOVEN	Symphony No. 6, *Pastoral*

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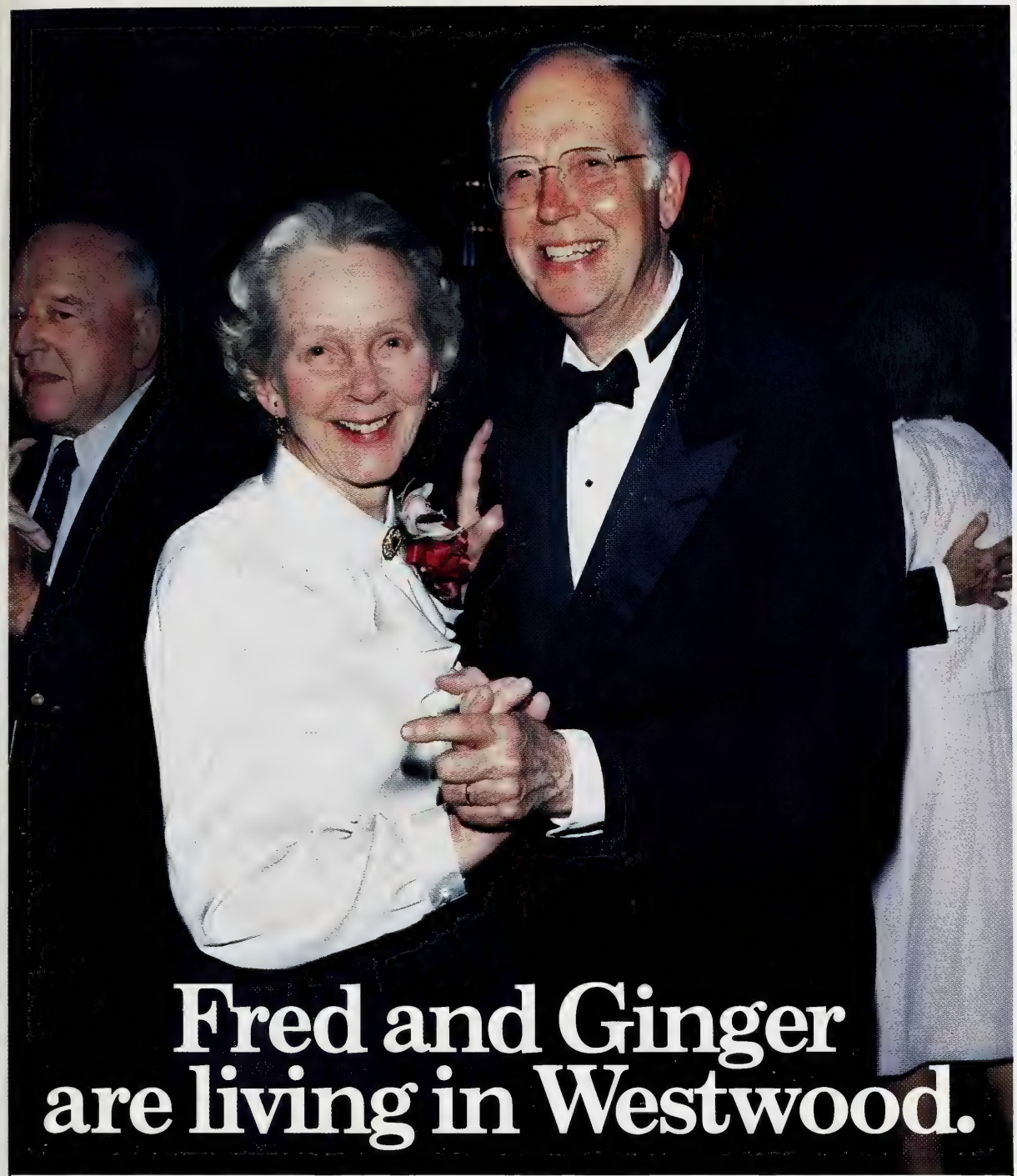
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SUPPER CONCERT I

Thursday, October 4, at 6
Tuesday, October 9, at 6

NANCY BRACKEN, violin
BONNIE BEWICK, violin
PATRICIA McCARTY, viola
JOEL MOERSCHEL, cello
DEBORAH DeWOLF EMERY, piano

BRAHMS — Quintet in F minor for piano and strings, Opus 34

Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro; Trio
Finale: Poco sostenuto--Allegro non troppo--Presto, non troppo

Baldwin piano
Please exit to your left for supper following the concert.
The performers appreciate your not smoking during the concert.

Johannes Brahms
Quintet in F minor for piano and strings, Opus 34

Brahms's Quintet in F minor went through a tortuous pre-history before ending up as a cornerstone of the chamber music repertory. In 1862 Brahms composed the work as a string quintet (with two cellos, like the great C major quintet of Schubert). On August 29 he sent the first three movements to Clara Schumann, who replied on September 3.

> I do not know how to start telling you quietly the great delight your quintet has given me. I have played it over many times and I am full of it. It grows on me. What a world of strength there is in the first movement, and what an Adagio! It is one long melody from start to finish. I am constantly playing it over and over again and never wish to stop. I like the scherzo also, but I am inclined to think the Trio a bit too short. When will the last movement be ready?

When the complete work arrived, Clara was full of enthusiasm: "The work is a masterpiece." The views of violinist Joseph Joachim were slightly tempered. He admitted that the piece was "certainly of the greatest importance and...strong in character," but it was also very difficult, and "I am afraid that without vigorous playing it will not sound clear." By April 1863 Joachim had rehearsed it several times, and he felt more strongly that Brahms would wish to make changes before allowing publication. He did, in fact, adjust some of the passages that Joachim objected to. But even so, when he heard a private performance in Vienna, he was not satisfied. And when Joachim himself played the quintet for Brahms in Hanover, the composer was convinced that he had demanded too much of the strings and still knew too little of their capabilities.

Brahms withdrew the string quintet entirely and turned it into a sonata for two pianos, which he completed by February 1864 and performed with Karl Tausig in April. The work was still not a success. Clara Schumann insisted that it called for the resources of an orchestra and begged Brahms to rework the material yet again. This time he took the advice of Hermann Levi and turned it into a quintet for piano and strings, thus combining elements of both earlier versions. He sent the final score to Levi in November 1865, and received a rapturous response from the enthusiastic musician:

> The quintet is beautiful beyond words. Anyone who did not know it in its earlier forms...would never believe that it was not originally thought out and designed for the present combination of instruments....You have turned a monotonous work for two pianos into a thing of great beauty, a piano duo accessible only to a few connoisseurs into a tonic for every dilettante who has some music in him, a masterpiece of chamber music, the like of which we have not seen since 1828 [the year Schubert died].

Even so, Brahms continued polishing his quintet further before sending it off to his publisher in July 1865. He also chose to publish the intermediate two-piano version of the score as well, but he utterly destroyed the original version for strings alone. He was not to return to the string quintet for nearly twenty years--and when he did, it was to a different ensemble with two violas instead of two cellos.

The first movement grows from three tiny musical ideas presented right at the outset and varied with wonderful imagination into a tightly cohesive structure that

constantly harps at the minor mode, only briefly relenting at the end of the exposition and in a parallel passage of the recapitulation. An extended passage for the four strings alone (almost the only one in the movement) seems to foretell a brighter and gentler conclusion, but it is rudely cut off by a violent reversion to the minor-key storms of the opening idea. The slow movement is lushly harmonized and sweet, the strongest possible contrast to the first movement. It is direct and singing throughout, with the opening section of its ABAform rescored at its return.

The scherzo starts out with a tense pizzicato pulse in the cello, and it looks as if we are in for a mysterious and ghostly time. The syncopated 6/8 figure soon turns into a 2/4 march (still hushed) and suddenly bursts into a broader 6/8 version of the march. Brahms particularly enjoys the contrast of meters, and he works out his material in an unpredictable way, including a crisp, hushed fugal passage and untraditional keys. The scherzo proper ends with urgently reiterated statements of a D-flat sinking to C; this falling semitone is one of the most important motives of the whole piece, but its appearance here--particularly on D-flat and C--is very likely an intentional reference to the conclusion of Schubert's great C major quintet. Remember that Brahms originally wrote this passage for the same five instruments that Schubert used, so the sonority would reinforce the reminiscence. The Trio is, as usual, in marked contrast to the tension of the scherzo, a grand, noble tune stated twice (with different scoring) before beginning to work its way back for the repeat of the scherzo.

The finale opens with a dark, chromatic introduction yearning upwards and threatening some massive explosion. When the Allegro finally arrives, it turns out to be a quirky cello tune, followed by a syncopated second subject. The elements draw together in an extended coda in a faster tempo (but not too fast--Brahms is careful to modify his "Presto" with "non troppo," and his own performances are reported to have been quite deliberate). Misleading final-sounding chords bring on the second subject, now in much more dramatic guise and extended at some length, before the vigorous syncopation of the scherzo returns to bring the quintet to a passionate close.

--Steven Ledbetter

Violinist **Nancy Bracken** studied with Ivan Galamian at the Curtis Institute of Music and later with Donald Weilerstein of the Cleveland Quartet at the Eastman School of Music. Originally from St. Louis, she was a member of the Cleveland Orchestra for two years before joining the Boston Symphony Orchestra in 1979. Ms. Bracken has appeared as soloist with the St. Louis Symphony, the St. Louis Philharmonic, and the Boston Pops Esplanade Orchestra. In 1975 she won first prize in the college string competition of the Music Teachers National Association. Ms. Bracken has participated in summer music festivals in Aspen and the Grand Tetons and was concertmaster and a frequent violin soloist with the Colorado Philharmonic for two summers. Since joining the Boston Symphony Orchestra, she has played numerous solo recitals and chamber music concerts, including appearances at the Gardner Museum, Harvard University, the Clark Art Institute, and the Berkshire Museum.

Born in Honolulu, Hawaii, in 1963, violinist **Bonnie Bewick** joined the Boston Symphony Orchestra in January 1987. Ms. Bewick now performs frequently in the Boston area in recitals and in chamber music concerts, and she was concertmaster of the New England Philharmonic, with which has appeared as soloist. Founder of the First Presbyterian Artists Series in Quincy, she teaches privately and has taught at the New England Conservatory Extension Division. Ms. Bewick studied at the University of

Michigan in Ann Arbor, and at the Curtis Institute of Music in Philadelphia, where she received her bachelor's degree in music. Her teachers included Aaron Rosand and David Cerone while she was at Curtis, Ruggiero Ricci and Paul Makanowitzky in Michigan, and Elizabeth Holborn in California. Ms. Bewick has made solo appearances with a number of west coast orchestras; her orchestral experience has included positions with the Colorado Philharmonic, the Lansing Symphony Orchestra, and the Peninsula Symphony Orchestra. She has also been a member of the Grand Teton Music Festival Orchestra and the orchestra of the Spoleto Festival of Two Worlds.

A prizewinner in the Geneva International Competition at the age of eighteen, violist **Patricia McCarty** has performed throughout the United States and in Europe. She has been soloist with the Houston Symphony, the Boston Pops Orchestra, and the Orchestre de la Suisse Romande, among many other orchestras, and her recital appearances have included Boston, Detroit, Geneva, and a highly acclaimed 1986 London debut at Wigmore Hall. Her recording of works by Rebecca Clarke for Northeastern Records was named a "1987 Critics' Choice" by *Gramophone* magazine. As a chamber musician, Ms. McCarty has performed at the Marlboro and Tanglewood festivals, she has toured with Music From Marlboro, the Lenox Quartet, and the Boston Symphony Chamber Players, and she has recorded for Nonesuch and Northeastern. Selected in 1988 to present concert residencies under the auspices of New York-based Affiliate Artists, Inc., Ms. McCarty has also received a Solo Recitalist Grant from the National Endowment for the Arts, to perform a series of recitals throughout the United States during the 1989-90 and 1990-91 seasons. In February 1991 she will give the world premiere of a work by Keith Jarrett with the Fairfield (Connecticut) Chamber Orchestra. Ms. McCarty joined the Boston Symphony Orchestra as assistant principal viola in 1979.

Born and raised in Oak Park, Illinois, **Joel Moerschel** received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the Chicago Musical College. Advanced studies with Ronald Leonard at the Eastman School of Music earned him a bachelorof music degree and a performer's certificate. Mr. Moerschel has been a soloist with community orchestras in the Boston, Chicago, and Rochester, New York, areas and received extensive training in orchestral music as a tutti player and principal cellist in professional and student orchestras before joining the Boston Symphony Orchestra in 1970. An active member of Boston's musical community, Mr. Moerschel is devoted to exploring chamber music with groups such as the Wheaton Trio and Francesco String Quartet, and contemporary music with the Boston Musica Viva and Collage New Music. He also performs the standard cello and piano literature with his wife Rita. Mr. Moerschel is an instructor of cello at Wheaton College in Norton, Massachusetts.

Originally from Iowa, pianist **Deborah DeWolf Emery** holds her bachelor of music degree from Oberlin and studied in master classes with André Watts at Tanglewood in 1973; she has been active as a freelance musician since graduating from college. Since moving to Boston with her husband, trumpet player Steven Emery, who joined the Boston Symphony at the start of the 1988 Tanglewood season, she has performed chamber music regularly with members of the Boston Symphony Orchestra and other Boston-area musicians, and performed as an extra player with the Boston Symphony and Boston Pops orchestras. Previously, Ms. Emery performed as orchestra pianist with the Kansas City Philharmonic and Columbus (Ohio) Symphony and worked with Lyric Opera of Kansas City and Opera Columbus.

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Special thanks to the National Endowment for the Arts and the Massachusetts Cultural Council for their continued support of the Boston Symphony Orchestra.

Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover photograph shows the cartouche directly above the Symphony Hall stage. Whereas numerous European halls traditionally highlighted various composers' names, Beethoven became the only composer whose name was inscribed on any of the plaques that trim the stage and balconies of Symphony Hall. The others were left empty since, at the time the Hall was opened, it was felt that only Beethoven's popularity would remain unchanged.

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The Refurbished Cohen Wing Opens

The Boston Symphony Orchestra is pleased to celebrate the 90th anniversary of Symphony Hall with the completion of a $7.2 million renovation program. Carried out by architects Crissman & Solomon of Watertown, Massachusetts, the work has resulted in a skillful and beautiful union of the historic McKim, Mead & White structure and the adjacent Cohen Wing, named in honor of Julian and Eunice Cohen, whose generosity made possible the purchase of the building ten years ago. Without interfering with the auditorium or its famed acoustics, the improvements provide spacious new facilities for public functions, a new home for the Symphony Shop, additional restrooms and wheelchair-accessible facilities, an additional coatroom, and offices for administrative staff. The two buildings are linked by a stairway and elevator at all levels. The renovation was financed entirely by private donations. Our thanks go to the Symphony Hall Renovation Campaign co-chairmen Frank Hatch and Bill Leith and to the countless donors and volunteers whose generosity and leadership has made the BSO's home shine with new luster.

In addition to patron amenities, the first floor of the Cohen Wing provides a handsome new home for the BSO's Casadesus Collection of Ancient Instruments, which was given to the orchestra in 1926 by Henri Casadesus, founder of the French Society of Ancient Instruments. During the renovation of the Cohen Wing the collection was taken to the Museum of Fine Arts for restoration.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Sylvia Shippen Wells Chair

Sylvia Shippen Wells was born in Boston, the daughter of the late Reverend and Mrs. Eugene R. Shippen. She attended Wheelock College and in 1928 married John M. Wells. They moved to Southbridge, Massachusetts, where she became active in community affairs, but she always maintained her great interest in and devotion to the Boston Symphony Orchestra. Mr. Wells founded and from 1940 until 1960 successfully ran his own company, Harvey-Wells Electronics. He has also been extremely involved in amateur radio and aviation; in 1939 he was named chairman of the Massachusetts Aeronautics Commission by Governor Leverett Saltonstall. He is an active member of many organizations, such as the Friends of the BSO and Tanglewood. "My reason for endowing the principal timpani chair in honor of Sylvia, who died in 1973," said Mr. Wells, "was that I wanted to keep her memory alive for me and for others, since she was such a staunch supporter of the BSO all her life."

Boston Symphony Chamber Players at Jordan Hall, Sunday, November 11, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, open their 1990-91 subscription season at Jordan Hall on Sunday, November 11, at 3 p.m. Baritone Sanford Sylvan is featured in John Harbison's *Words from Paterson*, on a program also including Piston's Divertimento for strings and winds and Beethoven's Septet in E-flat for strings and winds, Opus 20. Single tickets are $16, $12, and $9, available on the day of the concert at the Jordan Hall box office, or in advance at the Symphony Hall box office or by calling SymphonyCharge at (617) 266-1200.

Subscriptions at $42, $32, and $24 for the Chamber Players' three-concert series are still available; for complete subscription information, see page 30 of this program book.

The Symphony Shop Celebrates the New BSO Season in a New Location

Now in an attractive street-level storefront location at Symphony Hall's West Entrance on Huntington Avenue, the new, expanded Symphony Shop opened its doors for the 1990 Opening Night at Pops concert. The Shop continues to offer exclusive Boston Symphony and Boston Pops merchandise as well as recordings and other items with a musical motif. Business was brisk throughout the Pops season, and the BSAV anticipates a successful fall. One special piece of new merchandise is itself worth a visit to the Shop—an exquisite Swiss music box that is the only one of its kind available in the United States. Crafted by the Reuge Music

References furnished on request

Armenta Adams
American Ballet Theater
Michael Barrett
John Bayless
Leonard Bernstein
William Bolcom
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Chamber Players
Boston Symphony Orchestra
Boston University School of Music
Brooklyn Philharmonic
Dave Brubeck
Aaron Copland
John Corigliano
Phyllis Curtin
Rian de Waal
Michael Feinstein
Lukas Foss
Philip Glass
Karl Haas
John F. Kennedy Center for Performing Arts
David Korevaar
Garah Landes
Michael Lankester
Elyane Laussade
Marion McPartland
John Nauman
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Andre Previn
Steve Reich
Santiago Rodriguez
George Shearing
Bright Sheng
Leonard Shure
Abbey Simon
Stephen Sondheim
Herbert Stessin
Tanglewood Music Center
Nelita True
Craig Urquhart
Earl Wild
John Williams
Yehudi Wyner
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Company, the music box is made of rosewood with a Chinese lacquer finish. The box plays Viennese waltzes every hour on the hour, and the interior of the box lights up to reveal three elegant dancers, costumed in handmade dresses of silk, feathers, and pearls. Noteworthy for its musical precision as well, the music box features two combs that provide 142 notes. If you are not able to visit the Shop on the hour, you can activate the music at any time with a quarter. Other new merchandise includes the 1991 BSO datebook and address book, both leatherbound, a Quill pen, clothing in such fashion colors as teal, magenta, watermelon, and jade, and the return, by popular demand, of the black t-shirt and sweatshirt with gold foil colophon. The Symphony Shop is open Tuesday, Thursday, and Friday from 11 a.m. to 3 p.m., Saturday from 1 p.m. to 6 p.m., and from one hour before every Symphony Hall concert through intermission.

BSO Guests on WGBH-FM-89.7

In the coming weeks, *Morning pro Musica* with Robert J. Lurtsema will feature live performances and interviews with BSO members and guest conductors: principal trumpet Charles Schlueter will perform with pianist Deborah DeWolf Emery on Friday, October 26; composer Witold Lutosławski, who will lead the orchestra in a program of his own works, appears on Tuesday, October 30; Mark Kroll, frequent harpsichordist with the orchestra, will perform on Thursday, November 1; guest conductor Kurt Sanderling, who will lead music of Haydn, Mozart, and Beethoven, appears on Monday, November 5; and guest conductor Marek Janowski, who will lead music of Schumann and Bruckner, appears on Monday, November 26. All performances and interviews begin at 11 a.m.

BSO Members in Concert

BSO associate concertmaster Tamara Smirnova-Šajfar will perform the Tchaikovsky Violin Concerto with the Wellesley Symphony Orchestra on Sunday, October 28, at 3 p.m. at Massachusetts Bay Community College, 50 Oakland Street in Wellesley Hills, near the junction of Rtes. 16 and 9. Robert Prins conducts a program also including Dvořák's *Carnival* Overture and Mozart's Symphony No. 41, *Jupiter*. Tickets are priced from $6 to $8. Call (617) 444-0091 or 431-1314 for further information.

BSO violist Michael Zaretsky performs Schnittke's Viola Concerto with the Boston University Symphony Orchestra at BU's Tsai Performance Center, 685 Commonwealth Avenue in Boston, on Friday, November 2, at 8 p.m. Also on the program are Busoni's *Berceuse élégiaque* and Elgar's Symphony No. 2; David Hoose conducts. General admission is $5 ($3 seniors and students).

The John Oliver Chorale opens its 1990-91 subscription season with Swiss composer Frank Martin's *Requiem* and the United States premiere of Martin's *Pilate* on Saturday, November 3, at 8 p.m. at St. Paul's Church in Cambridge, at Bow and Arrow streets. The soloists are soprano Dominique Labelle, mezzo-soprano Gloria Raymond, tenor Paul Kirby, baritone Paul Rowe, and bass Donald Wilkinson. Single tickets are $20, $14, and $5; season subscriptions are also available. For further information, call (617) 325-0886.

Ronald Knudsen leads the Newton Symphony Orchestra in the opening concert of its 25th Anniversary Season on Sunday, November 4, at 8 p.m. at Aquinas Junior College, 15 Walnut Park in Newton. Sanford Sylvan is soloist in the world premiere of Charles Fussell's *Wilde*, a Symphony for Baritone and Orchestra, commissioned by the Newton Symphony Orchestra, on a program also including the Mussorgsky/Ravel *Pictures at an Exhibition*. Single tickets are $14 and $12; season subscriptions are also available. Call (617) 965-2555 for further information.

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Seiji Ozawa



Now in his eighteenth year as music director of the Boston Symphony Orchestra, Seiji Ozawa was named the BSO's thirteenth music director in 1973, following a year as music adviser. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; four visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium. In December 1989 Mr. Ozawa and the orchestra traveled to Japan for the fourth time, on a tour that also included the orchestra's first concerts in Hong Kong.

Mr. Ozawa's recent recordings for Philips with the Boston Symphony Orchestra include Richard Strauss's *Elektra*, recorded during concert performances at Symphony Hall in Boston with Hildegard Behrens in the title role; and Mahler's First, Second (*Resurrection*), and Fourth symphonies, part of a continuing Mahler cycle on Philips that also includes the Symphony No. 8 (*Symphony of a Thousand*). Mahler's Fifth, Seventh, and Ninth symphonies, and his *Kindertotenlieder*, with Jessye Norman, have been recorded for future release. Mr. Ozawa's recent recordings with the Boston Symphony Orchestra for Deutsche Grammophon include Poulenc's *Gloria* and *Stabat mater* with soprano Kathleen Battle and the Tanglewood Festival Chorus, the two Liszt piano concertos and *Totentanz* with Krystian Zimerman, an album of music by Gabriel Fauré, and "Gaîté parisienne," an album of music by Offenbach, Gounod, Chabrier, and Thomas. Other Deutsche Grammophon releases include Prokofiev's complete *Roméo and Juliet*, Berlioz's *Roméo et Juliette* and *Damnation of Faust*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos. Also available are Schoenberg's *Gurrelieder*, on Philips; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS Masterworks; and Stravinsky's *Firebird*, on EMI/Angel.

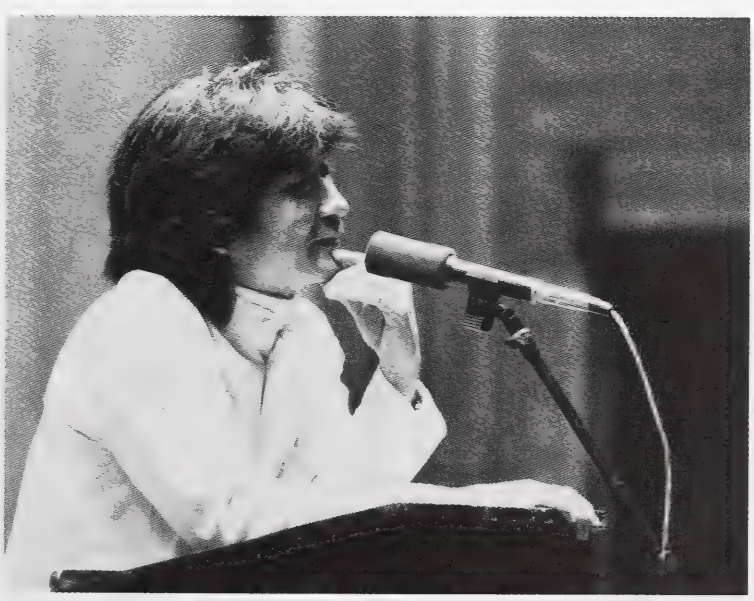
Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world

premiere of Olivier Messiaen's *St. Francis of Assisi*. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His opera recordings include Bizet's *Carmen* with Jessye Norman and the Orchestre National, on Philips, and *Les Contes d'Hoffmann* with Plácido Domingo and Edita Gruberova, on Deutsche Grammophon.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





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SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot
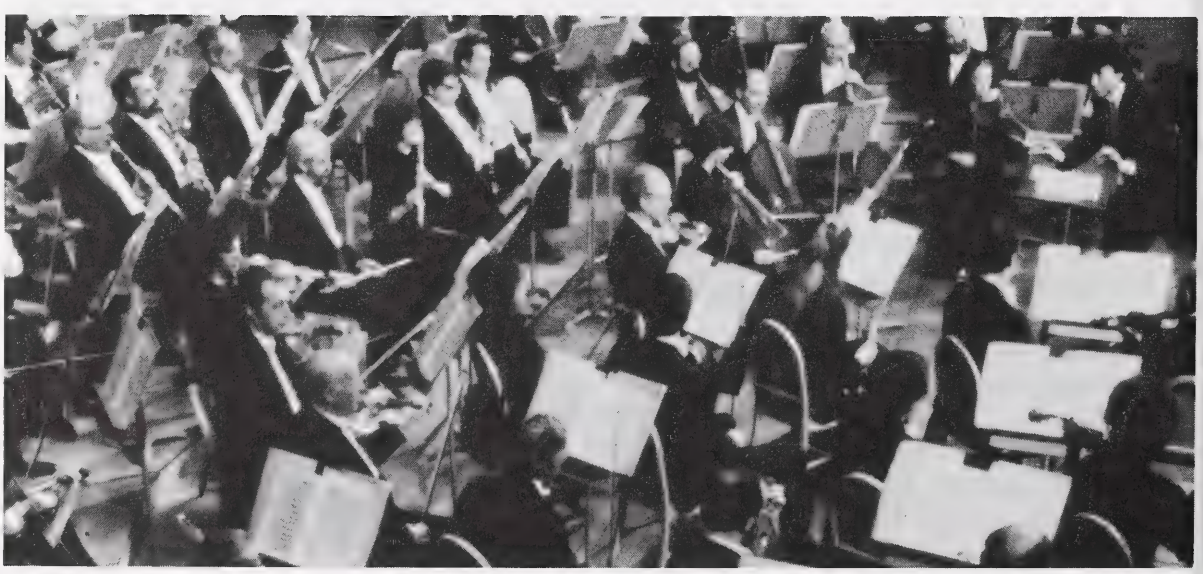
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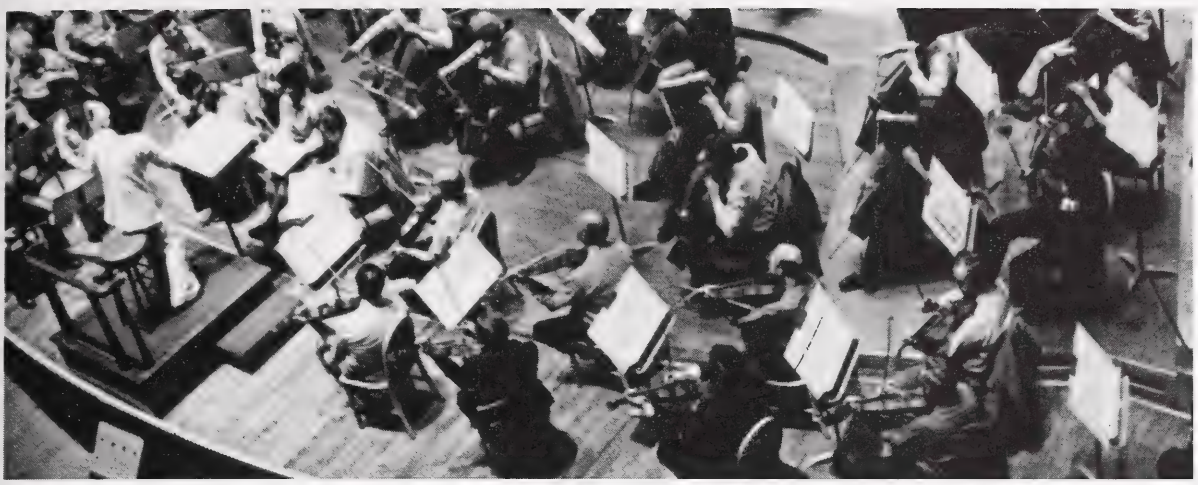
First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair
Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair
Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair
Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity
Max Winder
Forrest Foster Collier chair
Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
Gottfried Wilfinger
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
Ronan Lefkowitz
*Nancy Bracken
*Jennie Shames
*Aza Raykhtsaum
*Valeria Vilker Kuehment
*Bonnie Bewick
*Tatiana Dimitriades
*James Cooke
*Si-Jing Huang

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity
‡Ronald Wilkison
Lois and Harlan Anderson chair
Robert Barnes

**Participating in a system of rotated seating within each string section*
‡*On sabbatical leave*





Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Luis Leguía
Robert Bradford Newman chair
‡Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

Walter Piston chair
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair
Sara Schuster Ericsson

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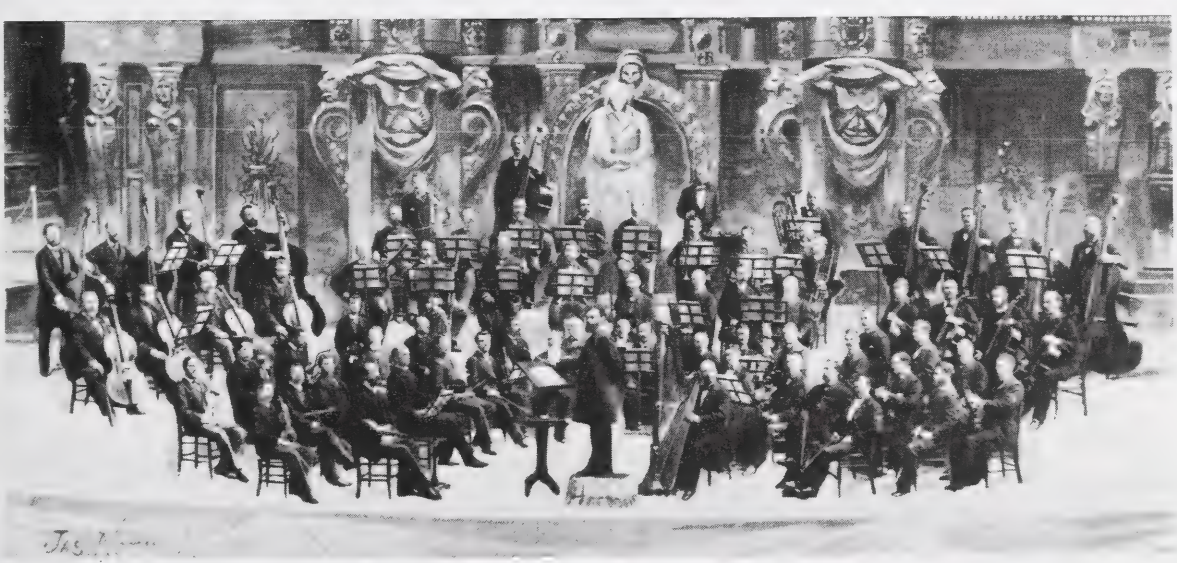
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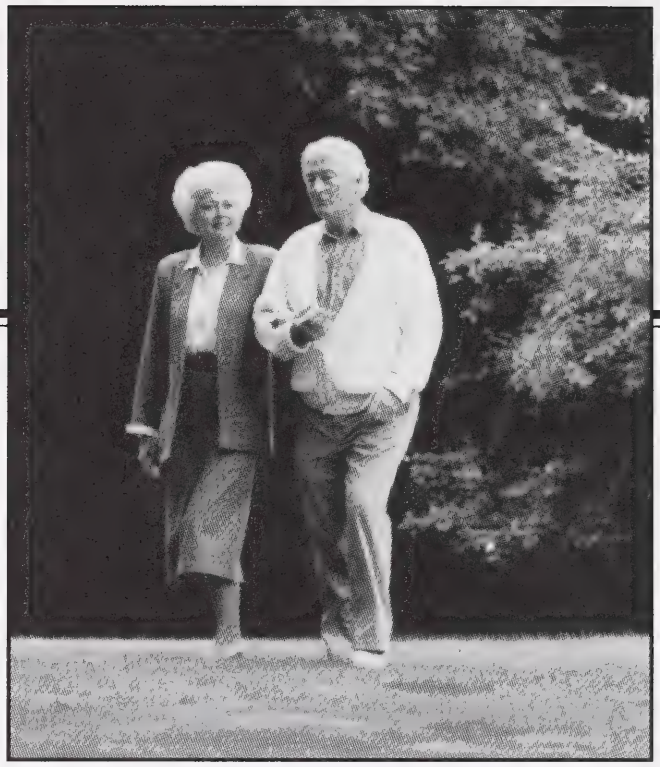
A Brief History of the Boston Symphony Orchestra

Now in its 110th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrated its fiftieth anniversary this past summer. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition that would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his eighteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of Tanglewood Music Center, and recent works commissioned from such prominent composers as John Cage, Hans Werner Henze, Peter Lieberson, and Bernard Rands. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

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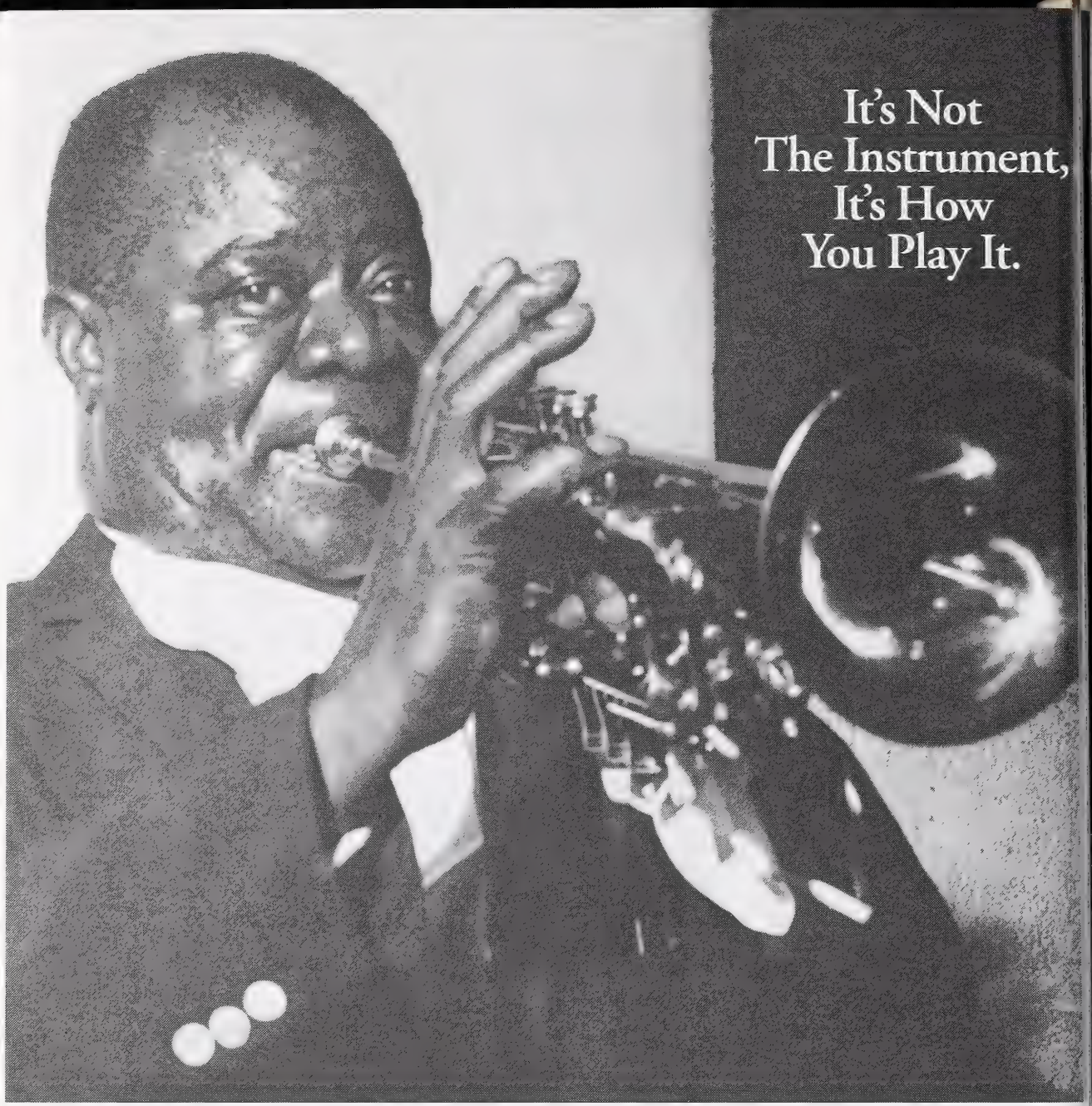
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Sergei Prokofiev
Piano Concerto No. 3 in C, Opus 26



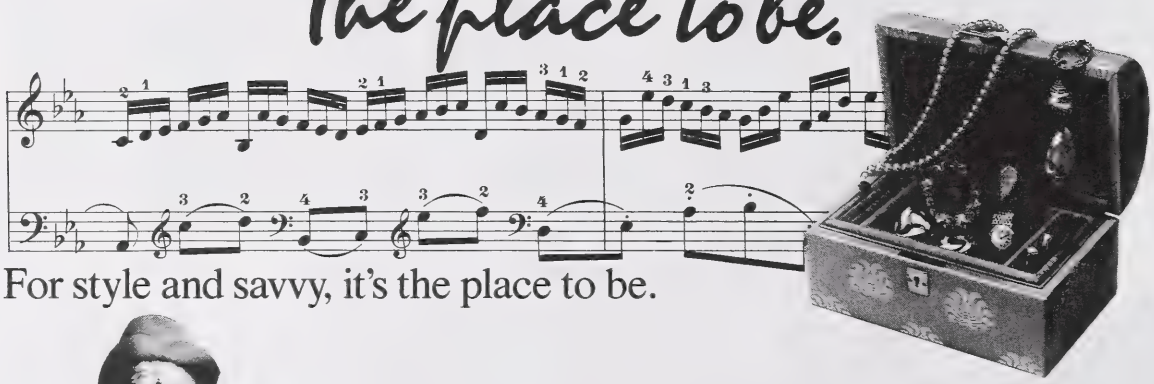
Sergei Sergeyevich Prokofiev was born at Sontzovka, Government of Ekaterinoslav, Ukraine, on April 23, 1891, and died at Nikolina Gora near Moscow on March 5, 1953. He began planning a third piano concerto as early as 1911, but completed it only in 1921. Prokofiev himself played the solo part in the premiere, which was given on October 16 that year by the Chicago Symphony Orchestra conducted by Frederick Stock. The composer was also soloist at the first Boston Symphony Orchestra performance, on January 29, 1926; Serge Koussevitzky conducted. Other pianists to undertake the concerto on BSO concerts have included Alexander Borovsky with Koussevitzky, William Kapell and Gary Graffman with Richard Burgin, Alexander Urinsky with Charles Munch and Burgin, Jorge Bolet and John Browning with Erich Leinsdorf, Graffman with Michael Tilson Thomas, Maurizio Pollini with Seiji Ozawa and Thomas, Byron Janis and Martha Argerich with Ozawa, Jeffrey Siegel with William Steinberg, Browning with Aldo Ceccato, Israela Margalit with Lorin Maazel and Joseph Silverstein, and John Lill with Yuri Temirkanov. The most recent Symphony Hall performances, in April 1985, featured Alexander Toradze with Seiji Ozawa; the most recent BSO performance at Tanglewood, in August 1990, featured pianist Yefim Bronfman with Charles Dutoit conducting. Besides the solo piano, the score calls for two flutes and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, bass drum, castanets, tambourine, cymbals, and strings.

As the only child in a cultural and affluent household, Prokofiev's early development was directed first by his doting pianist mother, who gave him his first lessons on the instrument, and then—when his talent proved to be unmistakable—by the young composer Reinhold Glière, who was hired to come as a private music tutor to Sontzovka. By the time Prokofiev entered the St. Petersburg Conservatory in 1904 he had already completed a remarkable number of youthful works, mostly for the piano, but also a violin sonata and an opera. During his first four years in St. Petersburg he pursued the course in composition. It was a difficult time: 1905 brought the first rumblings of the coming revolution, disturbing the tranquility of academic life (Rimsky-Korsakov was fired for anti-government activities, and other leading teachers resigned in protest). But Prokofiev himself was responsible for most of his own difficulties. Rather arrogant by nature, he was also younger than the other students and found it difficult to make friends with them. Most of his teachers were conservative pedagogues whose tutelage Prokofiev found dull; eventually he found himself in open clashes with his harmony teacher Liadov. Within a few years, the headstrong young colt had appeared in a recital of his own music that marked him as an *enfant térrible*, an image he assiduously cultivated for some time.

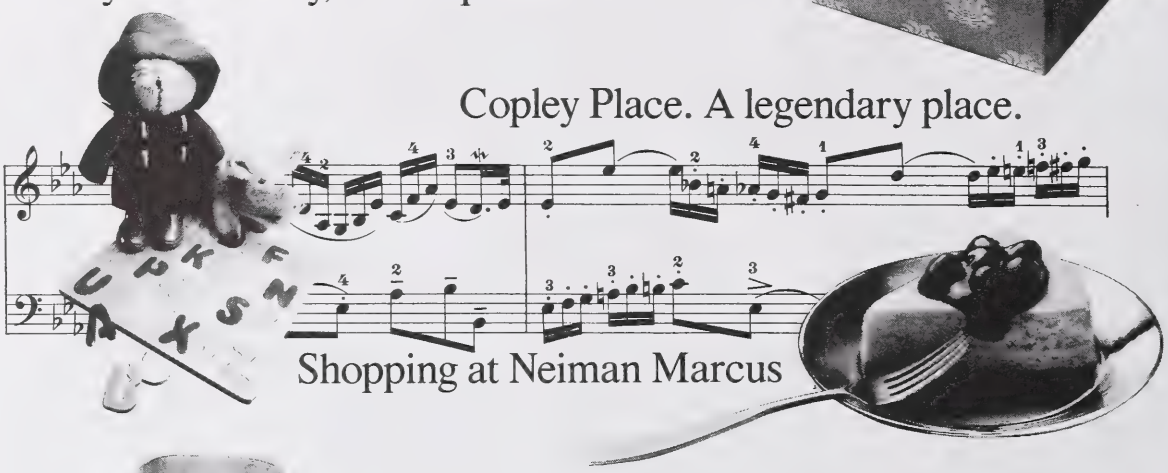
His experience in a composition program had so disillusioned him to the prospects of teaching that he decided to pursue a career as a performer. Thus, though he had maintained at best a love-hate relationship with the St. Petersburg Conservatory —somewhat skewed to the latter—he decided to stay on for the study of piano and conducting. Here, too, his willful self-assurance made difficulties, but his piano teacher, Anna Esipova, proved as strong-willed as he. Prokofiev disdained to play the music of the Classical era without adding his own "improvements," and he found the discipline of technical drills a waste of time. Only when Esipova threatened him with

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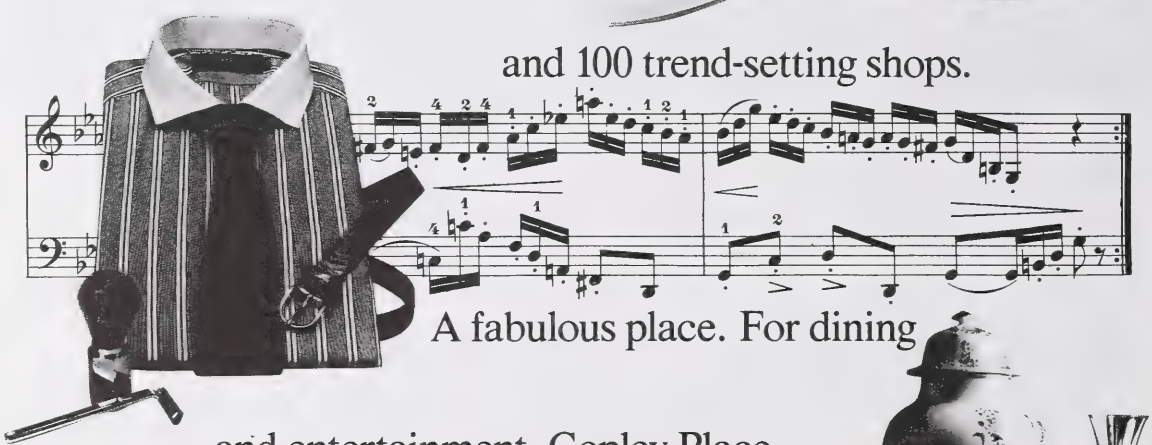


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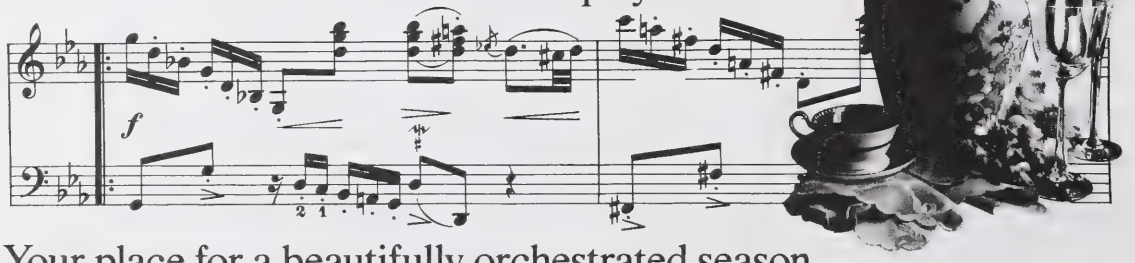
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expulsion did he see the light. His four years of study proved essential to his career as a soloist. He already played brilliant pieces brilliantly, but Esipova nourished a strain of lyricism that was to become as important to his composition as it was to his playing.

Needless to say, he did not give up composing during this time. Before completing the piano program, Prokofiev had already finished his first two piano concertos (obviously designed as showpieces for himself) and had even boldly chosen to play the First Concerto as his piece for the final keyboard competition, although it was expected that the participants would choose a work from the established repertory.

The years following Prokofiev's graduation in 1914 were marked by war and revolution in the world at large and in Russia in particular. Yet in spite of this, Prokofiev began to achieve renown, composing some of his best-known works (including the *Classical* Symphony and the First Violin Concerto). Eventually, though, the unsettled condition of musical life and almost everything else persuaded him to go abroad, at least for a time. He set out with high hopes for New York, going the long way, through Vladivostock, Tokyo, and San Francisco. While on this long journey he began sketching a new opera, *The Love for Three Oranges*, as well as two movements of a string quartet. Though the opera was eventually to become his most successful stage work, its first production was fraught with difficulties. After signing a contract for a 1919 production in Chicago, Prokofiev finished the score in time for rehearsals. The sudden death of the intended conductor postponed the premiere for one year, then a second. Increasingly disillusioned with the United States, Prokofiev left for Paris in the spring of 1920.

Paris was a good place for a Russian composer of advanced tendencies. Diaghilev's brilliant Ballets Russes was open to the newest ideas, especially from Russian composers, and Serge Koussevitzky had founded his own concert series emphasizing new works. After the exciting premiere of his ballet *The Tale of the Buffoon* by the Ballets Russes (Paris loved it, London hated it), Prokofiev adjourned to the coast of Brittany for a summer of composition. There he achieved his long-held plan to write a Third Piano Concerto. Much of the material was already in hand, since he had been thinking about such a work since completing the Second Concerto in 1914, and some of the musical ideas go back even before that. He was still committed to the premiere of his opera in Chicago that fall, so he took the opportunity of introducing the new piano concerto there during the same trip. *The Love for Three Oranges* was premiered (in French, rather than the Russian in which it had been composed) at the Auditorium Theater in Chicago on December 30, 1921; the concerto, though composed later, preceded the opera into the world by two months. Here, too, Prokofiev received diverse reactions: Chicago loved both works, New York hated them. Following this experience, Prokofiev returned to Paris, where he lived until his permanent return to the Soviet Union in 1938. Only concert tours brought him back to the United States during that period. By now, though, his two major "American" pieces are well established as favorites among Prokofiev's output.

The Third Piano Concerto, in fact, is the most frequently performed of Prokofiev's five contributions to that genre. Though it is not a whit less demanding technically than the first two concertos, it opens up a new and appealing vein of lyricism that Prokofiev was to mine successfully in the years to come. At the same time his biting, acerbic humor is never absent for long, especially in the writing for woodwinds and sometimes for percussion.

Prokofiev customarily wrote melodic ideas in a notebook as they occurred to him, sometimes gathering them for years before assembling them into a finished work, sometimes taking material from a work already completed and recasting it in a new guise. Both of these procedures occurred in the creation of the Third Piano Concerto. Some of the material dates back to 1911. But the first identifiable ideas to find their



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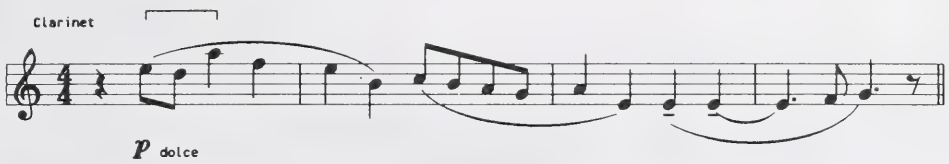
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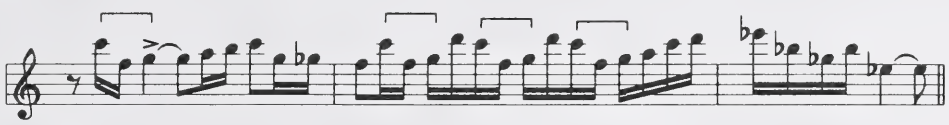
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way into the score came when he created a theme to be used as the basis of a set of variations in 1913 (this now opens the second movement), though he did not work further on it at that time. In 1916-17 he created the main ideas for the first movement and wrote two variations on the 1913 theme. The string quartet that he began and then abandoned while en route to the United States was, according to the composer, a "white" quartet, because it was in a diatonic style playable on the white keys of the piano. (Such a description obviously comes from a pianist, since the idea of "white keys" would mean nothing to a string player!) Two of the themes from that work found their way into the new concerto. Thus, when Prokofiev began working specifically on the Third Concerto in 1921, he already had virtually the entire thematic material of the work at hand.

The concerto opens with a yearning lyrical theme in the clarinet, immediately echoed in flute and violins; its simplicity makes it memorable, and it will mark several stages of the form later on.



Almost at once a bustling of sixteenth-note runs in the strings ushers in the soloist, whose nervous theme grows out of the first three notes of the opening lyrical theme (a major second down and a perfect fifth up) turned backwards (a perfect fifth down and a major second up), then sweeps farther afield harmonically in its headstrong energy.



An austere march of pounding chords leads to a faster passage of whirling triplets to conclude the exposition. The basic material is developed and recapitulated in a free sonata form.

The main theme of the second movement is one of those patented Prokofiev tunes, dry and sardonic. But it doesn't stay that way long. The first variation is a Chopin nocturne with a twist; each ensuing variation has its own special color and character, by turns brilliant, meditative, and vigorously energetic. A climactic restatement of the theme with further pianistic display dies away mysteriously into nothing.

The finale begins with a crisp theme in bassoons and pizzicato lower strings in A minor; the piano argues with thundering chords, clouding the harmony. Despite various contrasting materials, some lyrical, some sarcastic, the opening figure provides the main basis for the musical discussion, ending in a brilliant pounding coda.

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Franz Schubert
Symphony in C, D.944, *The Great*



Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. He began this symphony in the summer of 1825 and completed it by, at latest, October 1826. At some point between the summer of 1827 and November 1828, the work received at least one reading at a rehearsal of the orchestra of the Vienna Society of the Friends of Music (Gesellschaft der Musikfreunde). The first fully authenticated performance, heavily cut, took place on March 21, 1839, Felix Mendelssohn-Bartholdy conducting the orchestra of the Leipzig Gewandhaus. Theodor Eisfeld introduced the symphony to America with the Philharmonic Society of New York on January 11, 1851. It came to Boston on October 6, 1852, a certain Mr. F. Suck conducting an orchestra with four first violinists, two extra cellos replacing the bassoons, and with a second oboist engaged expressly for the occasion! More professional performances followed, the Germania Orchestra playing the work on January 8, 1853, and again in 1854, and the Philharmonic Society coming along in 1857, these concerts being under the direction of Carl Zerrahn. Georg Henschel brought the work into the Boston Symphony's repertory on January 13 and 14, 1882, the twelfth subscription week of the orchestra's first season, and the orchestra has since played it under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Adrian Boult, George Szell, Leonard Bernstein, Charles Munch, Erich Leinsdorf, Josef Krips, William Steinberg, Max Rudolf, Peter Maag, Klaus Tennstedt, Colin Davis, and Kurt Masur. Erich Leinsdorf led the most recent Tanglewood performance in July 1982 and Jesús López-Cobos the most recent subscription performances in February 1989. The score calls for flutes, oboes, clarinets, bassoons, horns, and trumpets, all in pairs; also three trombones, timpani, and strings.

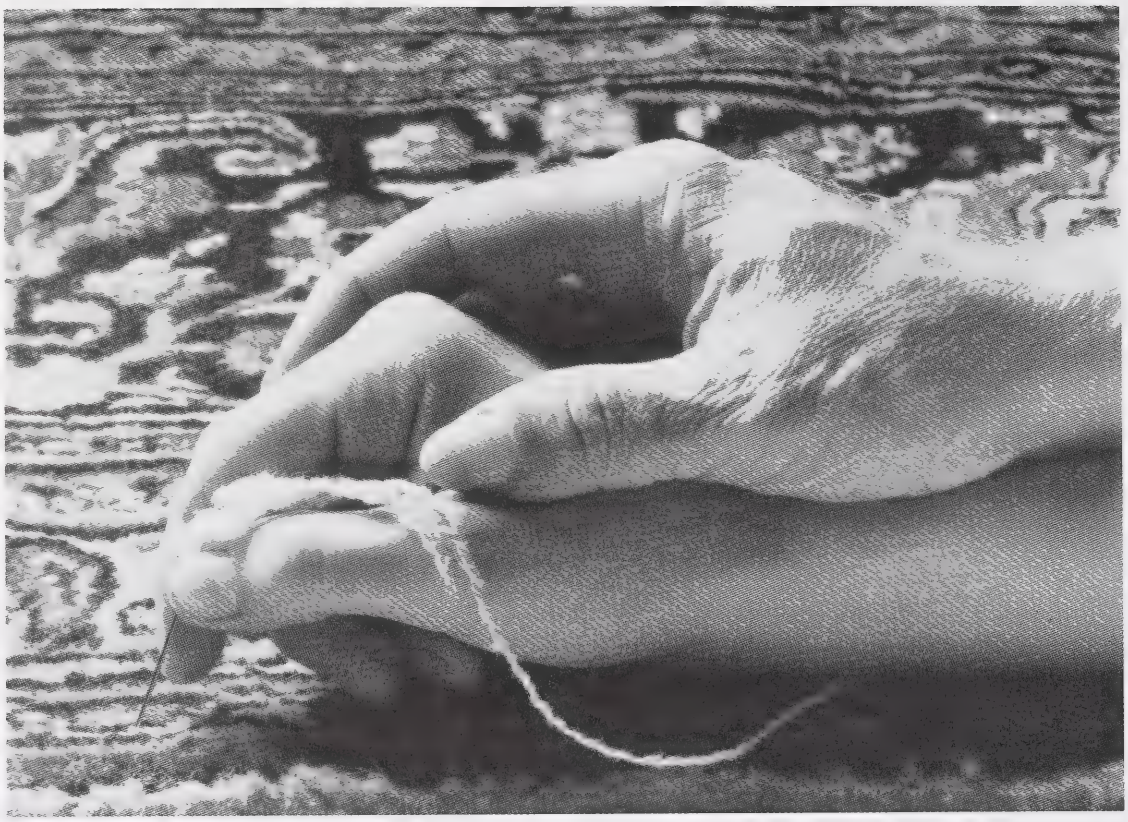
When he was a young man, Schubert found writing symphonies almost as easy as breathing. He had absorbed from birth the musical language of Mozart and Haydn,

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and he was able to use it to say things that were fresh and characteristic of him alone from a very early age. He had finished his First Symphony before the end of 1813—when he was sixteen years old. Within eighteen months he had completed two more. The Fourth and Fifth were composed in the spring and fall of 1816, respectively, and the Sixth in the winter of 1817-18. In short, six symphonies composed in the space of five years. Schubert was to live another ten years after finishing the Sixth, but he only composed one more complete symphony. Yet it was not for want of trying! He made extensive sketches for other symphonies, and he completed the first two movements of the *Unfinished* Symphony in B minor, one of his most magical scores. In that whole decade, though, only the *Great* C major symphony was fully completed—and even it remained generally unknown for more than a decade after the composer's early death.

Something happened about 1818 to undermine the confidence he had shown hitherto. For the next five years his output contains dozens of works begun and not finished, many of them sketched out on a grand scale.* Part of the change, no doubt, came from Schubert's emotional maturing (he was, after all, just twenty-one years old in 1818) and from a desire to express deeper and more intense feelings in his music.

*One of these, a planned symphony in E, is so extensively drafted that it has been completed by other hands on more than one occasion. Mendelssohn, Sullivan, and Brahms all considered the possibility of completing it. John Francis Barnett, an English composer, actually did so in 1863, as did Felix Weingartner, the Austrian conductor and composer, in 1934. In 1977, Brian Newbould made a far more satisfactory edition (and followed it up with completions of numerous other Schubert symphonic sketches and a "Tenth Symphony"). Newbould's versions are very much worth hearing (they have been recorded), though the listener must keep in mind that they are hypothetical final versions of works that Schubert chose—for whatever reason—not to finish.

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Part of it surely resulted from the overwhelming example of Beethoven, who had redefined the character of the symphony during Schubert's lifetime. After Beethoven the symphony had to be grand, even heaven-storming. It was not music for entertainment, even of the supremely witty and accomplished kind that Haydn had perfected. Schubert evidently felt the need to reconsider his entire approach to the symphony; many of his attempts evidently did not meet his new standards, or raised musical problems that he was unable to resolve, so they remained simply sketches or incomplete torsos.

Going by the numbering in the chronological catalogue of Schubert's works first put together by Otto Erich Deutsch, the *Great* C major symphony (so called to distinguish it from Symphony No. 6 in the same key) was one of the prolific composer's final compositions.* Indeed, the manuscript actually bears the date "March 1828" written in Schubert's hand, suggesting to earlier investigators that he composed the symphony just eight months before his death.

But there is a mystery here. It is well documented that Schubert composed a symphony in the summer of 1825, during a vacation trip to Gmunden and Gastein with his friend Johann Michael Vogl, and that he submitted a work described as "this, my symphony" to the Vienna Philharmonic Society in October 1826, though it was never

*The question of proper number for the *Great* C major symphony is a vexing one. By the time the Schubert symphonies first came to be published, it was known that he had composed six early symphonies; about those we have no problem. The *Great* C major was originally published as "No. 7." When it came to light, the *Unfinished* Symphony was then identified as "No. 8." But the realization that the *Unfinished* was composed several years before the Symphony in C led some publishers to rechristen the latter work "No. 9," which was chronologically correct, but left a gap at 7. A few commentators filled in the gap with the unfinished Symphony in E that had been completed by other hands, but this seems unwise, since Schubert himself never considered it to be a finished work. In 1978 the revised edition of the Deutsch Schubert catalogue took the bull by the horns and renumbered the *Unfinished* as "No. 7" and the C major as "No. 8." Still more recently, the publication and recording of the Newbould completions of Schubert sketches have led some performers to call the C major symphony "No. 10" (though there is also a series of late sketches that Newbould completed with that number!). Thus it is possible to find scores, records, or concert programs in which this symphony is billed as No. 7, 8, 9, or 10. That way madness lies. For the sake of our own sanity, and perhaps yours, we now use only the key, Deutsch catalogue number, and relevant nickname for Schubert symphonies after the Sixth.

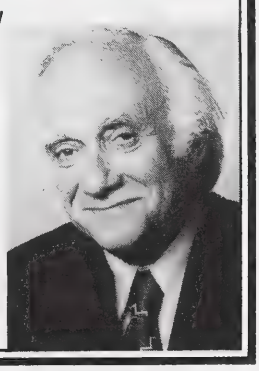
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publicly performed. The 1828 date written on the manuscript of the *Great* C major symphony convinced that devoted Schubertian George Grove that it could not possibly be the work offered for performance in 1826. Thus scholars, partly indulging in wishful thinking, have looked for the "missing" Gastein symphony for more than a century. Only recently has a reconsideration of the evidence brought quite convincing arguments that the *Great* C major symphony is, in fact, the work that Schubert composed in Gastein. It was never "lost." Only careless or willful misreading of the evidence could have generated the hypothesis postulating a missing work.

Happily, there is now new physical evidence to add to the demonstration. The paper on which Schubert wrote most of the symphony is of a distinctive type that he also used for five dated compositions—all of them written in the summer of 1825. Moreover, Schubert's idol, Beethoven, used the same paper for his Opus 132 string quartet, which he was writing at the same time. The lengthy manuscript of Schubert's symphony does contain, here and there, four other types of paper, but they occur in revisions made later than the original drafting of the score. The first movement in particular shows signs of later reworking, to be discussed below. This probably took place months or even years after the original work of composition. It seems most likely, then, that Schubert added the date "March 1828" to the autograph when he undertook the final revision of a work that had long since been completed and may even have had a private reading at the Philharmonic Society.

After Schubert's death in 1828, the symphony was "lost" in the sense that it remained in manuscript and unperformed. Not until New Year's Day 1829 was it seen by a musician who truly valued its significance: Robert Schumann. He immediately arranged for a performance (conducted by Mendelssohn) in Leipzig, the first hearing of this enormous score. At a time when Schubert was still scarcely known outside of Vienna, Schumann hailed him at length as the greatest successor to

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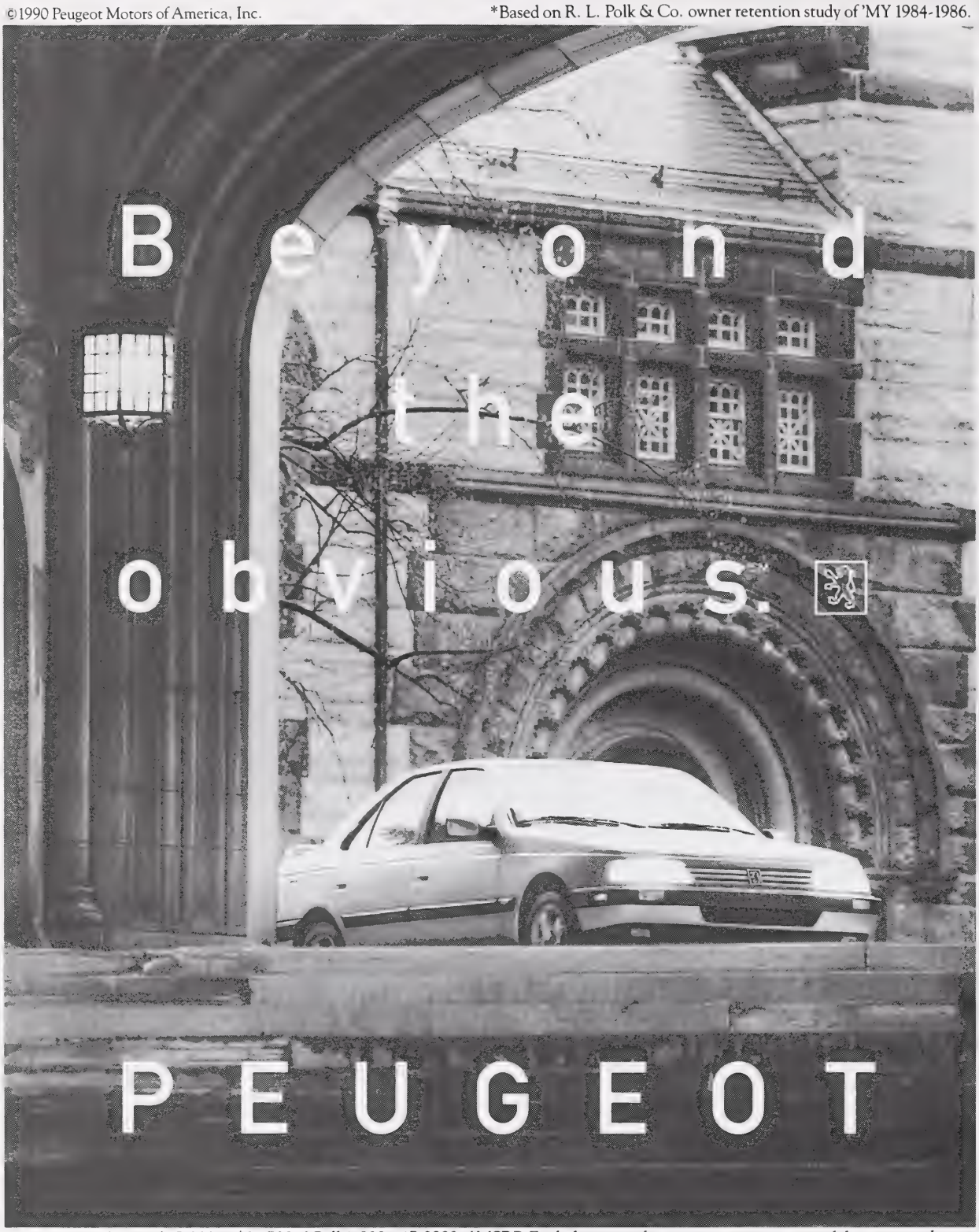
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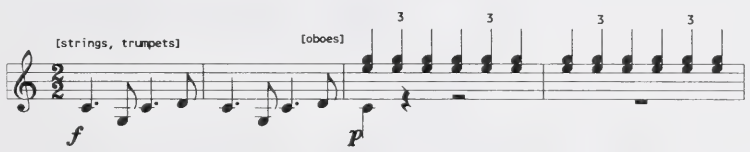
Evidently, once you've looked beyond the obvious, it is difficult to see anything less.

Beethoven (though he only outlived that master by a year). The C major symphony offered, to Schumann's mind, all possible virtues from variety and colorful effects to clear form and craftsmanship:
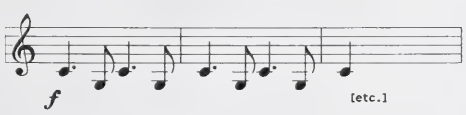
> For here, beside masterful technique of musical composition, there is life in every fiber, color in the finest gradations, significance everywhere, sharply cut detail. And finally, over the whole there is poured out that romanticism we know to be characteristic of Franz Schubert. And these heavenly lengths, like a great novel in four volumes by one such as Jean Paul . . .

Despite Schumann's well-known praise of the symphony's "heavenly length" the work was heavily cut on this occasion. The first performance was a success, but almost everywhere else orchestras reacted as the Philharmonic Society had when Schubert first offered the piece: it was "too long and difficult." Schumann himself recognized that listeners might be at first bewildered by "the brilliance and novelty of inspiration, by the length and breadth of the form, by the enchanting fluctuation of feeling," but he insisted that gradually, over time with repeated hearings, the connections would become clear. Indeed, audiences eventually came to know the symphony in spite of its length and to recognize the truth of Schumann's ecstatic reaction: "It transports us into a world where we cannot recall ever having been before."

The first movement begins with a melody, Andante, in the horns that might be the typical "slow introduction"—except that Schubert welds it to the body of the movement, making it the cornerstone of the entire symphony. The first three notes (C-D-E) cover the interval of a major third, which is heard, either rising or falling, in many passages throughout the score. The transition from the "splendid romantic introduction" aroused Schumann's explicit enthusiasm. The dotted figure from the opening phrase becomes more insistent; it builds to a climax that resolves quietly to C major, where the woodwinds take up the horn melody against a new triplet figure in the strings. The introduction gathers momentum, then the same basic figures—dotted notes and triplets—spill over the Allegro ma non troppo:



Schubert had composed the entire first movement using an even simpler motive:



After completing the full score, he decided to rework the theme, which meant rewriting all the hundreds of times it occurs in the first movement; this he did by scratching out the original note with a penknife at each appearance, then writing in the correction. It is astonishing what a lift that tiny change gives the flow of the section, avoiding what might become a drearily monotonous repetition. (Possibly this was the major revision of March 1828 that justified, in the composer's mind, appending that date to the manuscript as a sign of completion.) A new, crisp march theme appears in the oboes and bassoons over whispering strings in the rather surprising key of E minor. But soon it moves again to the more expected secondary key of G major, where the theme is repeated, with a charming chromatic addition. But the exposition is far from over; the marchlike figure expands harmonically, almost as if we were already in the middle of the development, only to settle firmly again on the dominant, where Schubert marks a double bar for the conductor daring enough to repeat this extraordinarily lengthy exposition (few have accepted the challenge). Schubert's development

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reworks fragments of the ideas already heard in new combinations that grow increasingly darker, more hushed, and more mysterious until the first dotted theme returns, now *piano*, in the original key. All of the material heard in the exposition is reworked at length, becoming finally an extended coda moving at a still faster tempo, so that when Schubert offers the masterstroke of bringing back the opening horn call, it is transmuted from a gentle, slightly bucolic melody to a grand rush of high energy.

The second movement, in A minor, is laid out on the simplest of musical plans, ABAB, with the B sections appearing in contrasting keys, first F major, then A major. This pattern can be seen as an abridged sonata form without a development section, an arrangement found quite commonly in slow movements. Yet the flow of ideas is so lavish and imaginative that one scarcely notices the straightforwardness of the design in the poetry of the elaboration.

The scherzo, too, is elaborated *in extenso* as a full-scale sonata form, a far cry from the binary dance movement of earlier symphonies (though akin in this sense to the scherzo of Beethoven's Ninth Symphony). For the second theme of the scherzo and also in the Trio, Schubert introduces themes that truly waltz, lilting in the style that was to become the hallmark of Vienna for a century (we forget that the symphony was composed at precisely the time when Johann Strauss the elder and his roommate—later rival—Josef Lanner were so successfully introducing waltzes for dancing at Viennese dining establishments, and in so doing we overlook Schubert as a pioneer of the Viennese waltz).

The last movement is nothing short of colossal in time span, energy, and imaginative power. This music astonished the players who first attempted to perform the symphony and probably persuaded them to give it up. Two separate motives—one dotted, one in triplet rhythm—stand at the head of the movement as a call to attention and a forecast of things to come. Both play a role in the opening theme, which grows with fierce energy to the dominant cadence. After a pause, a brilliantly simple new idea—four repeated notes in the unison horns—generates an independent march-like theme that shows off its possibilities later on when it comes to dominate the extended development. (When Mendelssohn attempted to rehearse the symphony for a first London performance, the first violinists collapsed in laughter when they came to the eighty-eight consecutive measures of triplet eighth-notes that accompany the second theme, with the measured tread of woodwinds and brass.) The opening dotted motive foreshadows the recapitulation with increasing intensity, though when it arrives, Schubert arranges matters so as to bring it back in the completely unexpected key of E-flat! The first section of this recapitulation is abridged, but it works around to C major for the more lyric march of the second theme. This closes quietly on a tremolo C in the cellos; they sink down two steps to A, starting the massive coda, which reworks the materials nearly as extensively as the development section in the middle of the movement. The mood passes from mystery and darkness to the glorious sunshine of C major as the symphony ends in a blaze of glory. (Most scores since the first publication in 1840 put a *diminuendo* mark under the unison final note, and some conductors have rigorously followed this nonsensical indication, making the strong final chord fade gradually into a puny silence. What Schubert actually wrote was an accent mark, but here as in many other places, he made it so big that editors have misread his intention in the manuscript.)

—S.L.

More . . .

Prokofiev has long suffered from a lack of balanced critical evaluation both in Russia and in the West; Soviet historians tend to attack those works written while the composer was in the "decadent" West as "formalistic" and unmusical, while European and American critics tend to criticize the works of Prokofiev's later years, after he had returned to Russia, as responses to the pressure of "official" standards of musical style. By far the most balanced general study to date is the newest, *Sergei Prokofiev: A Biography*, by Harlow Robinson (Viking), rich in biographical detail, more cursory but still useful in musical discussion. A fundamental and very reasonable book is *Music and Musical Life in Soviet Russia, 1917-1970* by Boris Schwarz (Norton paperback), which is filled with a broad range of fascinating material, though, of course, Prokofiev is only one of many players. An updated edition carries the story forward to 1980 (University of Indiana). Of the older Prokofiev literature, the standard Soviet biography by Israel Nestyev, *Prokofiev* (Standard), has much information but strong biases against the composer's pre-Soviet period. On the other hand, Victor Seroff's *Sergei Prokofiev: A Soviet Tragedy* is little more than a hatchet job from the opposite point of view and is by no means scrupulously accurate. Prokofiev's earliest years, through his conservatory days, are richly illuminated in his memoir, *Prokofiev by Prokofiev* (Doubleday). Martha Argerich has recorded the Prokofiev Third Piano Concerto with Claudio Abbado and the Berlin Philharmonic (DG, coupled with the Ravel Concerto in G). Other recordings of interest include Vladimir Ashkenazy's reading with André Previn and the London Symphony (Angel, coupled with the Bartók Concerto for Orchestra), Gary Graffman's with George Szell and the Cleveland Orchestra (CBS, coupled with Prokofiev's First Concerto and Piano Sonata No. 3), and Jon Kimura Parker's with André Previn and the London Philharmonic (Telarc, coupled with Tchaikovsky's Piano Concerto No. 1).





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Schubert is the subject of a biography by Maurice J.E. Brown (Da Capo) and of a whole series of publications by Otto Erich Deutsch, whose very name—or initial, anyway—symbolizes Schubert research through the "D." numbers of his chronological catalogue of the composer's works. One of the most interesting of Deutsch's many contributions is a biographical look at Schubert through a kaleidoscope, as it were, of the recollections of anyone who knew him and who ever recorded his or her memories. It is called *Schubert: Memoirs by his Friends* (Da Capo), and it contains, among many other things, recollections by Wilhelmina von Chezy and George Grove's account of his happy discovery in Eduard Schneider's dusty closet. The latest detailed work on Schubert's biography comes from Maynard Solomon, whose psycho-biography of Beethoven is one of the most useful—and carefully documented—of contributions to that genre. His article, "Franz Schubert and the Peacocks of Benvenuto Cellini," in *19th-Century Music* for Spring, 1989, attracted considerable attention for its picture of Schubert as a homosexual libertine. John Reed's *Schubert: The Final Years* (Faber and Faber) offered convincing circumstantial proof that the *Great* C major symphony was essentially the same work as the "lost" work of 1825, even before the new physical evidence confirmed it. The most important recent detailed findings have been reported by Michael Griffel, in his "Reappraisal of Schubert's Composition," in the April 1977 issue of the *Musical Quarterly* and in Robert Winter's evaluation of the new edition of the Deutsch thematic catalogue in *19th-Century Music* (1983). The latter journal also published an article of fundamental importance in reshaping our view of Schubert's own musical world: Otto Biba's "Schubert's Position in Viennese Musical Life" (1980), in which the author demonstrates that Schubert was neither as impoverished or as unknown in Vienna as we have been wont to believe.

Sir Colin Davis has recorded the *Great* Symphony in C with the Boston Symphony Orchestra in a performance that is not only a splendid reading but also one of the very few that takes *all* of the repeats in this massive score (Philips), but it has not yet been reissued on compact disc. Roger Norrington's recent recording with the London Classical Players is another that takes all the repeats, as might be expected (EMI). An older BSO recording, conducted by William Steinberg, is available on CD (Victrola). Arturo Toscanini's exciting performance with the NBC Symphony is currently out of the catalogues (it is due for reissue as part of RCA's "Toscanini Collection," as is the conductor's earlier recording with the Philadelphia Orchestra), but George Szell's splendid 1960 performance with the Cleveland Orchestra has been reissued on a CBS compact disc; it is also still available as an Odyssey LP. Two distinguished older recordings have been reissued on compact disc: a live-performance recording from 1940 with Willem Mengelburg conducting the Concertgebouw Orchestra (Philips) and Wilhelm Furtwängler's with the Berlin Philharmonic (DG). Charles Mackerras leads the Orchestra of the Age of Enlightenment in a performance on period instruments (Virgin Classics). Of the most recent recordings, I especially like the one by Christoph von Dohnányi and the Cleveland Orchestra (Telarc, also available as a compact disc). The *Great* C major Symphony is, of course, also included in a super-complete set by the Academy of St. Martin-in-the-Fields under the direction of Neville Marriner (Philips, six CDs), containing all the completed symphonies, plus finished versions of the E major symphony and the *Unfinished*, and several remarkable late sketches that Schubert left at his death. It is also available as a single disc from that set, coupled with the late sketches, some of which, astonishingly, seem to prefigure Gustav Mahler by nearly three-quarters of a century.

—S.L.

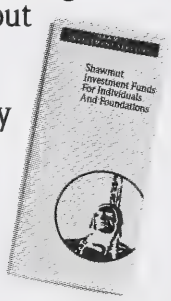
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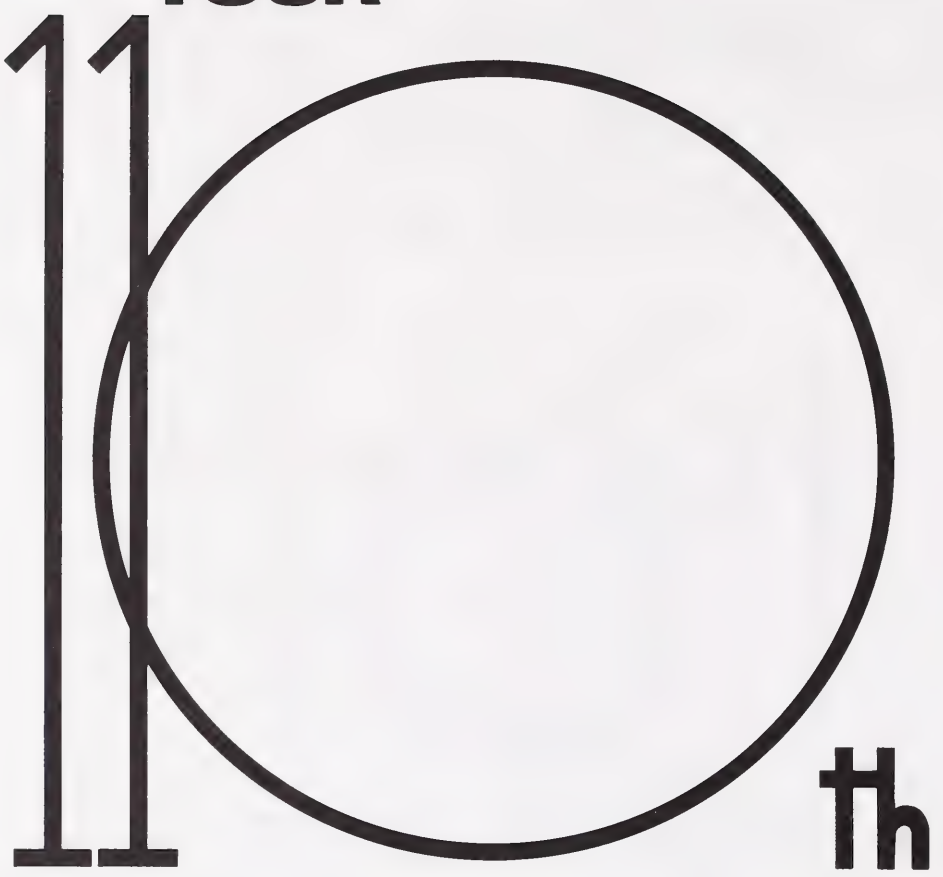
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An important ingredient in the creation of this unique sound is having the finest musical instruments on the BSO's stage. However, the cost of many of these instruments (especially in the string sections) has become staggeringly high, and it is incumbent upon the Symphony to take steps to assure that musicians in key positions who do not themselves own great instruments have access to them for use in the orchestra.

Two recent initiatives have been taken to address this concern: First, in 1988, the Boston Safe Deposit and Trust Company stepped forward with a creative loan program that is making it possible for players to borrow at one and a half percent below prime to purchase instruments. Second, last fall, the incentive of a Kresge Foundation challenge grant helped launch our effort to raise a fund of $1 million for the Orchestra to draw upon from time to time to purchase instruments for use by the players. The BSO in this case would retain ownership.

Donations of both outright gifts and instruments are being sought to establish the BSO's Instrument Acquisition Fund. Fine pianos, period instruments, special bows, heirloom violins, etc. all make ideal gifts. Opportunities for naming instruments and for other forms of donor recognition may be available according to the wishes of the donor.

If you are interested in this program please contact me or Joyce Serwitz in the orchestra's Development Office at (617) 638-9273. Your support will help make a difference that will be music to our ears!

George H. Kidder
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Next Program . . .

Thursday, October 25, at 8
Friday, October 26, at 2
Saturday, October 27, at 8
Tuesday, October 30, at 8

WITOLD LUTOSŁAWSKI conducting

ALL-LUTOSŁAWSKI PROGRAM

Livre pour orchestre (1968)

1er Chapitre—
1er Intermède—
2me Chapitre—
2me Intermède—
3me Chapitre—
3me Intermède et Chapitre final

Chain 2, Dialogue for violin and orchestra (1985)

1. Ad libitum
2. A battuta
3. Ad libitum
4. A battuta

RONAN LEFKOWITZ

INTERMISSION

Concerto for Piano and Orchestra (1987)

1. Dotted quarter-note = ca. 110
2. Presto. Quarter-note = ca. 160
3. Largo (Quarter-note = 40-45)
4. Quarter-note = ca. 84

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Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Please note that there is a $1.75 handling fee for each ticket ordered by phone.

Coming Concerts . . .

Thursday 'A' — October 25, 8-9:45
Friday 'A' — October 26, 2-3:45
Saturday 'B' — October 27, 8-9:45
Tuesday 'C' — October 30, 8-9:45

WITOLD LUTOSŁAWSKI conducting
RONAN LEFKOWITZ, violin
ANTHONY DI BONAVENTURA, piano

ALL-LUTOSŁAWSKI PROGRAM	*Livre pour Orchestre*
	Chain II, for violin and orchestra
	Piano Concerto

Thursday, November 1, at 10:30 a.m.
Open Rehearsal
Evans Mirageas will discuss the program at 9:30 in Symphony Hall.
Thursday 'D' — November 1, 8-10
Friday 'B' — November 2, 2-4
Saturday 'A' — November 3, 8-10
Tuesday 'B' — November 6, 8-10

KURT SANDERLING conducting
ALICIA DE LARROCHA, piano

HAYDN	Overture to *La fedeltà premiata*
MOZART	Piano Concerto No. 25 in C, K.503
BEETHOVEN	Symphony No. 6, *Pastoral*

Thursday 'C' — November 8, 8-9:50
Friday 'A' — November 9, 2-3:50
Saturday 'B' — November 10, 8-9:50

KURT SANDERLING conducting

MOZART	Symphony No. 25
SHOSTAKOVICH	Symphony No. 10

Wednesday, November 14, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'A' — November 15, 8-10:05
Friday 'B' — November 16, 2-4:05
Saturday 'A' — November 17, 8-10:05

CATHERINE COMET conducting
HEINRICH SCHIFF, cello

WUORINEN	*Machault mon chou*
RAVEL	*Valses nobles et sentimentales*
SAINT-SAËNS	Cello Concerto No. 1
FAURÉ	*Elégie* for cello and orchestra
SHOSTAKOVICH	Symphony No. 1

Thursday 'C' — Wednesday, November 21, 8-10:05
Friday 'A' — November 23, 2-4:05
Saturday 'B' — November 24, 8-10:05
Tuesday 'B' — November 27, 8-10:05

MAREK JANOWSKI conducting
CHRISTIAN TETZLAFF, piano

SCHUMANN	Violin Concerto
BRUCKNER	Symphony No. 7

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE NEWLY REFURBISHED EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For outside events at Symphony Hall, tickets are available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of $1.75 for each ticket ordered by phone.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday, Thursday, and Friday from 11 a.m. until 3 p.m., Saturday from 1 p.m. until 6 p.m., and from one hour before each concert through intermission. The shop carries BSO and musical-motif merchandise and gift items such as calendars, clothing, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. A selection of Symphony Shop merchandise is also available during BSO concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call (617) 267-2692.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for the Friday-afternoon, Tuesday-evening, and Saturday-evening Boston Symphony concerts (subscription concerts only). The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $6 each, one to a customer, on Fridays as of 9 a.m. and Saturdays and Tuesdays as of 5 p.m.

PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts on Tuesday, Thursday, Friday, or Saturday. For more information, call the Subscription Office at (617) 266-7575.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

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WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

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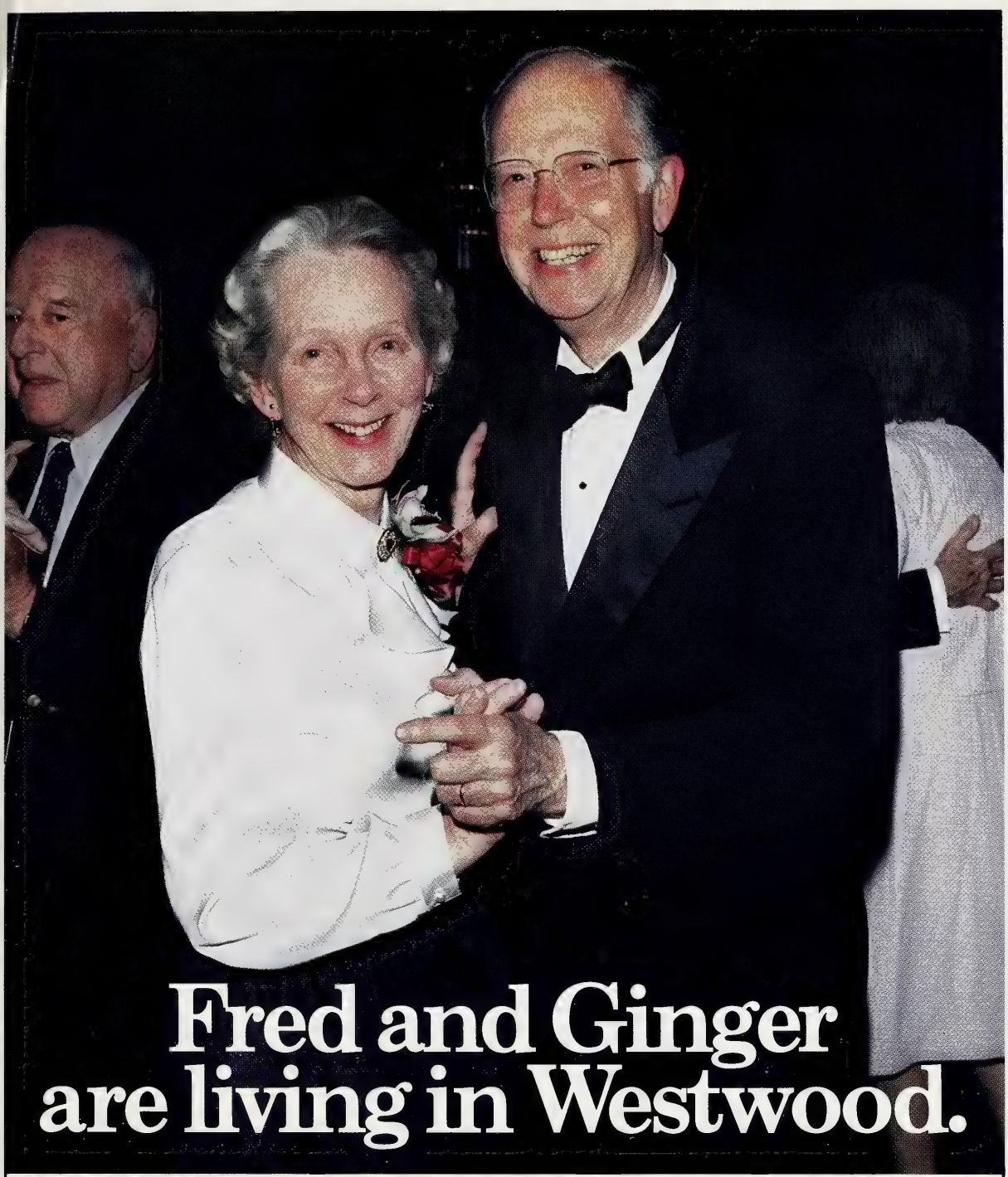
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SUPPER CONCERT II

Thursday, October 11, at 6
Tuesday, October 16, at 6

TATIANA DIMITRIADES, violin
MICHAEL ZARETSKY, viola
JONATHAN MILLER, cello
JOHN STOVALL, double bass
RANDALL HODGKINSON, piano

SCHUBERT — Quintet in A for piano, violin, viola, cello, and double bass, D.667, *Trout*

Allegro vivace
Andante
Scherzo: Presto
Theme and Variations: Andantino—Allegretto
Finale: Allegro giusto

Baldwin piano
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Franz Schubert
Quintet in A for piano, violin, viola, cello, and double bass, D.667, *Trout*

During the summer of 1819, Schubert took a vacation trip with his friend Johann Michael Vogl to Linz and Steyr, in Upper Austria. Schubert was delighted to discover that his host in Steyr had eight daughters, "almost all pretty," as he wrote his brother. "You can see that there is plenty to do." In addition to being decorative, the girls were also musical, and many evenings were spent performing Schubert's songs and piano pieces. One particularly favored song, *Die Forelle* ("The Trout"), composed two years earlier, was so popular at these parlor concerts that when a local amateur cellist of some means, Sylvester Paumgartner, commissioned a quintet from Schubert for the same performing ensemble as Hummel's Opus 87--piano, violin, viola, cello, and double bass--he specifically requested a set of variations on *Die Forelle* as one of the movements.

The work that resulted has long been Schubert's most popular chamber composition--neither his most dramatic nor his most far-reaching, but certainly one of his most lovable (and that is saying a lot!). In a letter to his brother during this vacation, Schubert wrote, "The country round Steyr is unimaginably lovely." The companionship was pleasant, too, and Schubert always delighted in casual music-making. All of these pleasures, natural and social, seem to have been captured in this frank and openhearted score. So much satisfaction did he find in his circumstances and his composing that he produced not the usual four movements, but five.

The triplet figure stated by the piano at the very beginning of the opening Allegro dominates the entire movement, bubbling along as a foil to the lyrical theme presented immediately after in the strings. The Andante exploits a typically Schubertian indolence, laying out its slow-movement sonata-form plan (i.e., one without a development section) in such a way that the second half is simply a repetition of the first half at a different level, calculated to end in the home key. Thus, a tranquil first theme in F major moves, with increasing decoration, to the second in the relatively bright key of D; an immediate restatement in the unexpected key of A-flat major proceeds in as nearly literal a repetition as possible to bring the second material back in the home key of F. The scherzo is vigorous and propulsive, becoming only slightly more relaxed in the Trio.

The fourth movement, based on *Die Forelle*, is by far the best-known section of the quintet. Schubert's original song might conceivably have been a folksong imitation (if one considers only the opening stanzas), but where the poet describes the trickery by which the fisherman finally catches the wily trout, the composer wrote a more elaborate, expressively modulatory stanza. For the variation set, however, Schubert chose to use only the version of the tune that might be considered most like folk song. The theme--a simple harmonization of the tune in D major--is presented in strings alone; then the first three variations place it progressively in the treble (piano), a middle voice (viola), and bass (cello), while the other parts add increasingly lavish ornamentation. The fourth variation turns to a stormy D minor, which in turn leads to the most far-reaching of the variations, beginning in B-flat and hinting at far harmonic vistas before returning irresistibly to D major for the final Allegretto, which is also the only variation in the entire set to use the familiar piano figure that was so much a part of the original song.

The closing movement is lively and exceedingly simple, once more creating its

second half by copying the first half at a pitch level designed to return to the home key of A major at the end. A slightly martial character in the main theme yields finally to the bubbling triplets that had played so important a role in the first two movements as well.

--Steven Ledbetter

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. A recipient of the Lili Boulanger Memorial Award, Ms. Dimitriades has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Her solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York and concerts with the Pro Arte Chorale on tour in Great Britain and Scotland, as well as an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival. Ms. Dimitriades joined the Boston Symphony Orchestra at the beginning of the 1987-88 season.

Born in the Soviet Union in 1946, violist **Michael Zaretsky** studied originally as a violinist at the Central Music School in Moscow and at the Music College of the Moscow State Conservatory. In 1965 he continued his education as a violist at the Moscow State Conservatory. After graduating, he became a member of the Moscow Philharmonic String Quartet and, later, of the Moscow Radio and TV Symphony Orchestra. Mr. Zaretsky immigrated in 1972 to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Israeli Radio. In 1973 he auditioned for Leonard Bernstein, who helped him obtain an immigration visa to the United States and brought him to Tanglewood. There, while a Fellow of the Tanglewood Music Center, he successfully auditioned for the Boston Symphony Orchestra, which he joined that fall. An established soloist and chamber music performer, Mr. Zaretsky has been soloist with the Boston Pops Orchestra, the Rhode Island Philharmonic, the Atlantic Symphony of Halifax, Nova Scotia, and with symphony orchestras at a number of universities and schools of music. A former faculty member at Wellesley College, Boston Conservatory, and the International School of Music, Mr. Zaretsky now teaches at the Boston University School of Music and the Longy School of Music. In 1983 he initiated an annual festival of Dmitri Shostakovich's music at Boston University. Mr. Zaretsky made his debut as a conductor leading the "Strictly Strings" Orchestra in Boston. For his achievement in teaching, he was elected to the Pi Kappa Lambda Chapter of the National Music Honor Society.

After attending Pablo Casals' master class at the University of California at Berkeley, **Jonathan Miller** chose to abandon his study of literature there and devote himself completely to the cello. Nine years later, Casals publicly acclaimed him an outstanding exponent of Bach. In the intervening years, Mr. Miller trained with Bernard Greenhouse of the Beaux Arts Trio. Seeking out masters of different schools and styles, he also studied with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten, and played in master classes given by Gregor Piatigorsky, Pierre Fournier, and Mstislav Rostropovich. Before joining the Boston Symphony Orchestra in 1971, Mr. Miller held appointments as principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. He has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the

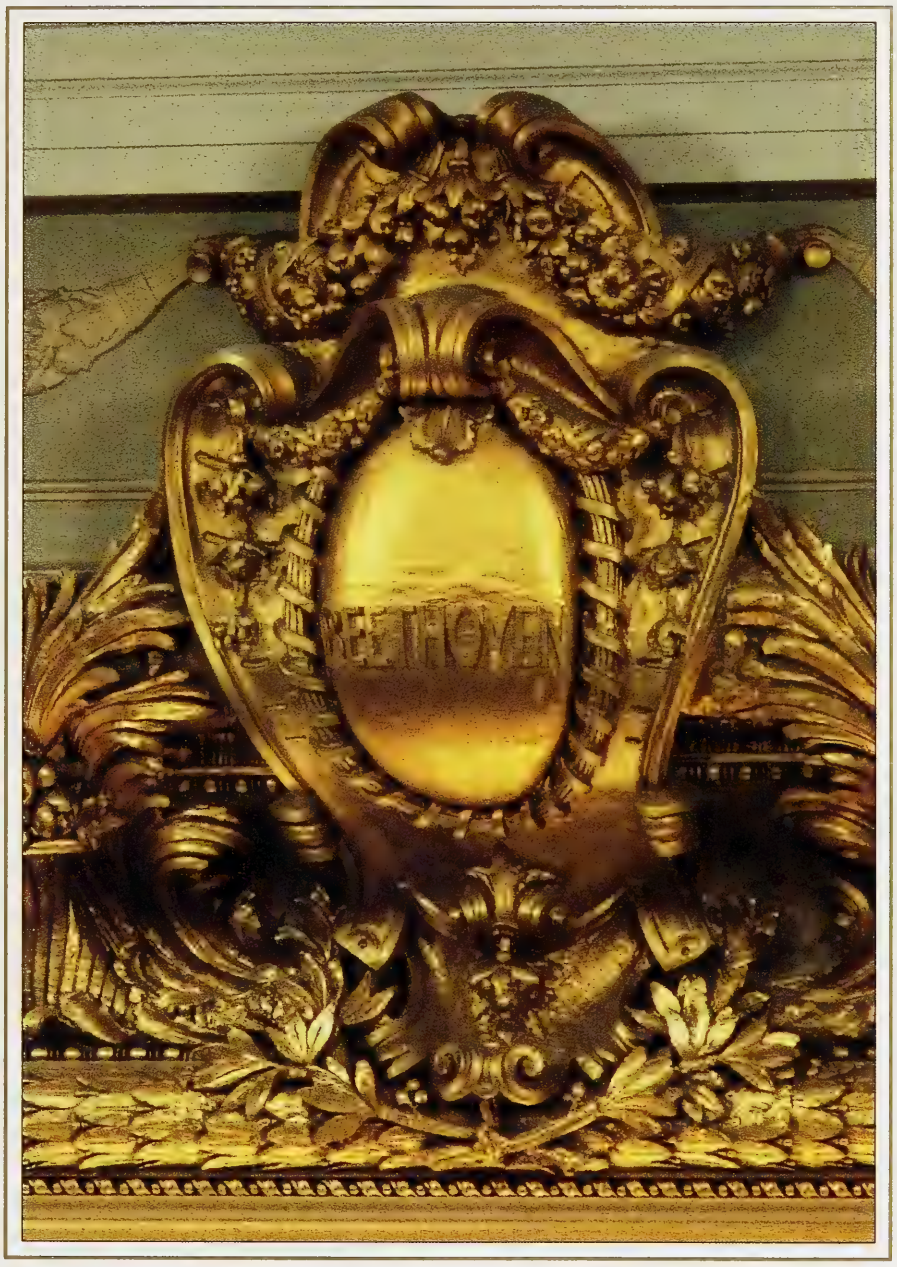
Metropolitan Symphony Orchestra of Boston, and he has performed in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he has toured the United States twice with the New York String Sextet, and he has appeared as a member of the Fine Arts Quartet. Mr. Miller is founder and music director of the Boston Artists' Ensemble, which has received grants from the National Endowment for the Arts, the New England Foundation for the Arts, and the Massachusetts Council for the Arts. Mr. Miller has taught at the New England Conservatory and at the Boston University Tanglewood Institute; he is currently on the faculty of the Boston Conservatory of Music. He performs on a 1728 Gofriller cello played at the beginning of this century by the cellist of the Flonzaley Quartet, one of the earliest celebrated American quartets. At the invitation of Mstislav Rostropovich, Mr. Miller performed as a soloist at the 1990 American Cello Congress held this past June.

Born in 1958 in Casper, Wyoming, bass player **John Stovall** studied piano while in grade school and high school; he began playing the double bass while in high school. Mr. Stovall began his college studies in 1978 with Stuart Sankey at the University of Texas, then transferred to the New England Conservatory of Music to study with BSO assistant principal bass player Lawrence Wolfe; he received his bachelor's degree in double bass performance from the New England Conservatory in 1983. Following a year as a freelance performer in the Boston area, Mr. Stovall played with the Houston Symphony, the New Orleans Symphony, and the Indianapolis Symphony before joining the Boston Symphony Orchestra at the start of the 1988-89 season. A Tanglewood Music Center Fellow during the summers of 1981 and 1982, he has also participated in the Grand Teton Music Festival, the Aspen Music Festival, and the Congress of Strings in Seattle, Washington.

Pianist **Randall Hodgkinson** won the International American Music Competition sponsored by Carnegie Hall and the Rockefeller Foundation in 1981 and made his formal New York recital debut at Alice Tully Hall under that competition's auspices in 1986. Among other, earlier honors, he took top prize in the J.S. Bach International Competition and was recipient of the Cabot Award while a Fellow of the Tanglewood Music Center in 1971. Recent years have brought a series of successful debuts with orchestra,including collaborations with such conductors as Leonard Bernstein and Gunther Schuller. He made his European orchestral debut in 1985 with the Santa Cecilia Orchestra of Rome, performing MacDowell's Piano Concerto No. 2 and the European premiere of Duke Ellington's *New World A-Comin* Concerto, reflecting his keen interest in American music. Other recent engagements have included appearances with the Boston Pops Orchestra, an appearance with the Iceland Philharmonic in Rejkjavik, performances at the Eastern Music Festival, Music Mountain, and Tokyo's Interlink Festival, a midwestern tour with the Ohio Chamber Orchestra, a tour of Eastern Europe with Boston Musica Viva, and recital appearances throughout the United States. A featured artist on the Bösendorfer Concert Series aired on WNYC-FM in New York City, he has recorded for the Nonesuch, CRI, and New World labels. Mr. Hodgkinson earned his bachelor's degree, master's degree, and artist diploma from the New England Conservatory of Music; his principal mentors there were Veronica Jochum and Russell Sherman. He is currently on the Conservatory's piano faculty and is also a Music Tutor at Harvard University.

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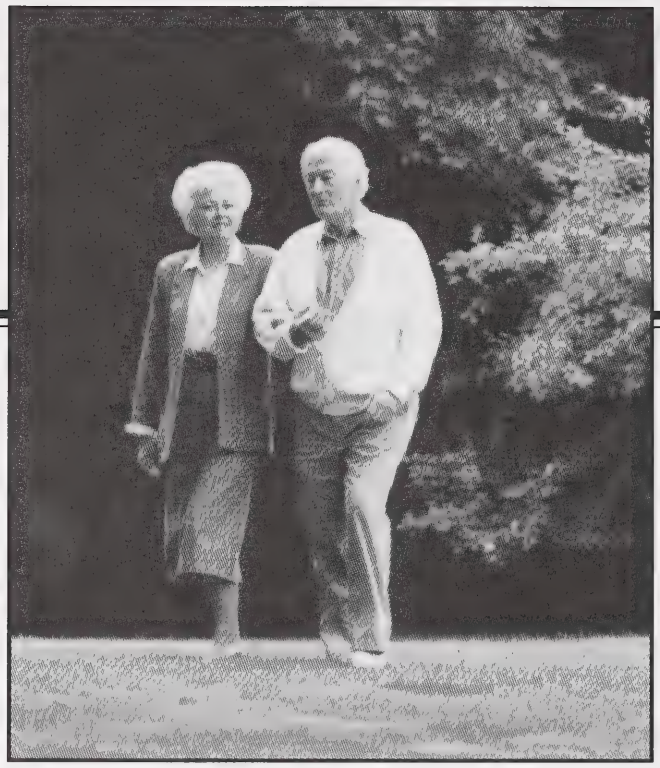
Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover photograph shows the cartouche directly above the Symphony Hall stage. Whereas numerous European halls traditionally highlighted various composers' names, Beethoven became the only composer whose name was inscribed on any of the plaques that trim the stage and balconies of Symphony Hall. The others were left empty since, at the time the Hall was opened, it was felt that only Beethoven's popularity would remain unchanged.



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Witold Lutosławski to be Honored at New England Conservatory

While in Boston to conduct the Boston Symphony Orchestra, composer Witold Lutosławski will be honored at the New England Conservatory of Music with a concert of his own music on Monday, October 29, at 8 p.m. at Jordan Hall; admission is free. Entitled "Homage to Lutosławski," the program will include the composer's Five Songs (1957), *Mini* Overture (1982), *Trois Poèmes d'Henri Michaux* (1963), and Concerto for Orchestra (1954). The participants include the New England Conservatory Symphony Orchestra, Pascal Verrot, music director; the NEC Chorus, Tamara Brooks, music director; and the NEC Wind Ensemble, Frank L. Battisti, music director. Mezzo-soprano Johanne Blank and pianist Kayo Iwama will perform the Five Songs. John Heiss is the artistic coordinator. For further information, call (617) 262-1120.

Boston Symphony Chamber Players at Jordan Hall, Sunday, November 11, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, open their 1990-91 subscription season at Jordan Hall on Sunday, November 11, at 3 p.m. Baritone Sanford Sylvan is featured in John Harbison's *Words from Paterson*, on a program also including Piston's Divertimento for strings and winds and Beethoven's Septet in E-flat for strings and winds, Opus 20. Single tickets are $16, $12, and $9, available on the day of the concert at the Jordan Hall box office, or in advance at the Symphony Hall box office or by calling SymphonyCharge at (617) 266-1200.

Subscriptions at $42, $32, and $24 for the Chamber Players' three-concert series are still available; for complete subscription information, see page 20 of this program book.

The Symphony Shop Celebrates the New BSO Season in a New Location

Now in an attractive street-level storefront location at Symphony Hall's West Entrance on Huntington Avenue, the new, expanded Symphony Shop opened its doors for the 1990 Opening Night at Pops concert. The Shop continues to offer exclusive Boston Symphony and Boston Pops merchandise as well as recordings and other items with a musical motif. Business was brisk throughout the Pops season, and the BSAV anticipates a successful fall. One special piece of new merchandise is itself worth a visit to the Shop—an exquisite Swiss music box that is the only one of its kind available in the United States. Crafted by the Reuge Music Company, the music box is made of rosewood with a Chinese lacquer finish. The box plays Viennese waltzes every hour on the hour, and the interior of the box lights up to reveal three elegant dancers, costumed in handmade dresses of silk, feathers, and pearls. Noteworthy for its musical precision as well, the music box features two combs that provide 142 notes. If you are not able to visit the Shop on the hour, you can activate the music at any time with a quarter. Other new merchandise includes the 1991 BSO datebook and address book, both leatherbound, a Quill pen, clothing in such fashion colors as teal, magenta, watermelon, and jade, and the return, by popular demand, of the black t-shirt and sweatshirt with gold foil colophon. The Symphony Shop is open Tuesday, Thursday, and Friday from 11 a.m. to 3 p.m., Saturday from 1 p.m. to 6 p.m., and from one hour before every Symphony Hall concert through intermission.

With Thanks

We wish to express special gratitude to Richard P. and Claire W. Morse, major donors of the Rush Seats Program through the Morse Rush Seats Fund. A limited number of these generously underwritten tickets for the Boston Symphony Orchestra's Tuesday-evening, Friday-afternoon, and Saturday-evening subscription concerts are made available at $6.

Symphony Spotlight

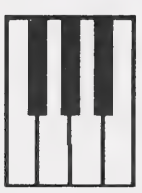
This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Sylvia Shippen Wells Chair

Sylvia Shippen Wells was born in Boston, the daughter of the late Reverend and Mrs. Eugene R. Shippen. She attended Wheelock College and in 1928 married John M. Wells. They moved to Southbridge, Massachusetts,

References furnished on request

Armenta Adams
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Michael Barrett
John Bayless
Leonard Bernstein
William Bolcom
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Chamber Players
Boston Symphony Orchestra
Boston University School of Music
Brooklyn Philharmonic
Dave Brubeck
Aaron Copland
John Corigliano
Phyllis Curtin
Rian de Waal
Michael Feinstein
Lukas Foss
Philip Glass
Karl Haas
John F. Kennedy Center for Performing Arts
David Korevaar
Garah Landes
Michael Lankester
Elyane Laussade
Marion McPartland
John Nauman
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Andre Previn
Steve Reich
Santiago Rodriguez
George Shearing
Bright Sheng
Leonard Shure
Abbey Simon
Stephen Sondheim
Herbert Stessin
Tanglewood Music Center
Nelita True
Craig Urquhart
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where she became active in community affairs, but she always maintained her great interest in and devotion to the Boston Symphony Orchestra. Mr. Wells founded and from 1940 until 1960 successfully ran his own company, Harvey-Wells Electronics. He has also been extremely involved in amateur radio and aviation; in 1939 he was named chairman of the Massachusetts Aeronautics Commission by Governor Leverett Saltonstall. He is an active member of many organizations, such as the Friends of the BSO and Tanglewood. "My reason for endowing the principal timpani chair in honor of Sylvia, who died in 1973," said Mr. Wells, "was that I wanted to keep her memory alive for me and for others, since she was such a staunch supporter of the BSO all her life."

BSO Members in Concert

The Boston Composers String Quartet, which includes BSO violinist James Cooke, performs music of Lutosławski, Smetana, and Harbison on Sunday, October 28, at 2 p.m. at Boston University's Tsai Performance Center, 685 Commonwealth Avenue in Boston. Admission is $8.

BSO associate concertmaster Tamara Smirnova-Šajfar will perform the Tchaikovsky Violin Concerto with the Wellesley Symphony Orchestra on Sunday, October 28, at 3 p.m. at Massachusetts Bay Community College, 50 Oakland Street in Wellesley Hills, near the junction of Rtes. 16 and 9. Robert Prins conducts a program also including Dvořák's *Carnival* Overture and Mozart's Symphony No. 41, *Jupiter*. Tickets are priced at $10 and $7. Call (617) 444-0091 or 431-1314 for further information.

BSO violist Michael Zaretsky performs Schnittke's Viola Concerto with the Boston University Symphony Orchestra at BU's Tsai Performance Center, 685 Commonwealth Avenue in Boston, on Friday, November 2, at 8 p.m. Also on the program are Busoni's *Berceuse élégiaque* and Elgar's Symphony No. 2; David Hoose conducts. General admission is $5 ($3 seniors and students).

The John Oliver Chorale opens its 1990-91 subscription season with Swiss composer Frank Martin's *Requiem* and the United States premiere of Martin's *Pilate* on Saturday, November 3, at 8 p.m. at St. Paul's Church in Cambridge, at Bow and Arrow streets. The soloists are soprano Dominique Labelle, mezzo-soprano Gloria Raymond, tenor Paul Kirby, baritone Paul Rowe, and bass Donald Wilkinson. Single tickets are $20, $14, and $5; season subscriptions are also available. For further information, call (617) 325-0886.

Max Hobart leads the North Shore Philharmonic in the ballet music from Gounod's *Faust*, Mozart's Violin Concerto No. 4 with soloist Ayano Ninomiya, and Beethoven's Symphony No. 1 on Sunday, November 4, at Salem High School. Tickets are $9 ($7 seniors). For further information, call 1-631-6513.

Ronald Knudsen leads the Newton Symphony Orchestra in the opening concert of its 25th Anniversary Season on Sunday, November 4, at 8 p.m. at Aquinas Junior College, 15 Walnut Park in Newton. Sanford Sylvan is soloist in the world premiere of Charles Fussell's *Wilde*, a Symphony for Baritone and Orchestra, commissioned by the Newton Symphony Orchestra, on a program also including the Mussorgsky/Ravel *Pictures at an Exhibition*. Single tickets are $14 and $12; season subscriptions are also available. Call (617) 965-2555 for further information.

Violist Patricia McCarty and pianist Ellen Weckler will present a recital on Friday, November 9, at 8 p.m. at the Pickman Concert Hall at the Longy School of Music of Cambridge. The American Music Week program will include sonatas by Hovhaness, Liebermann, and Foote, and the world premiere of a work by Elizabeth Vercoe. Admission is $8 ($4 seniors and students). Call (617) 720-3434 for further information.

BSO Guests on WGBH-FM-89.7

In the coming weeks, *Morning pro Musica* with Robert J. Lurtsema will feature live performances and interviews with BSO members and guest conductors: principal trumpet Charles Schlueter will perform with pianist Deborah DeWolf Emery on Friday, October 26; composer Witold Lutosławski, who will lead the orchestra in a program of his own works, appears on Tuesday, October 30; Mark Kroll, frequent harpsichordist with the orchestra, will perform on Thursday, November 1; guest conductor Kurt Sanderling, who will lead music of Haydn, Mozart, and Beethoven, appears on Monday, November 5; and guest conductor Marek Janowski, who will lead music of Schumann and Bruckner, appears on Monday, November 26. All performances and interviews begin at 11 a.m.

In Memoriam

Leonard Bernstein
August 25, 1918—October 14, 1990



The loss of Leonard Bernstein is felt deeply by millions around the world, and particularly in his birthplace, the state of Massachusetts. He was born in Lawrence, raised in Brookline, and graduated from Harvard. The first orchestral concert he attended was played by the Boston Pops Orchestra under the direction of Arthur Fiedler.

The Boston Symphony Orchestra was privileged to share a unique association with Leonard Bernstein spanning more than five decades. In 1939, having just graduated from Harvard, he led Brahms' *Academic Festival* Overture on Boston's Charles River Esplanade, after winning a prize in a newspaper competition. In 1940 he was accepted by then BSO Music Director Serge Koussevitzky, his most influential mentor, into the first class of the Tanglewood Music Center, where Mr. Bernstein continued to teach, conduct, and provide spiritual guidance through this past summer. His concert appearances as conductor and pianist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood spanned the years 1944 to 1990. As an Advisor to Tanglewood in the early 1970s he shared responsibility for its artistic direction with Seiji Ozawa and Gunther Schuller. Mr. Bernstein composed two works for the Boston Symphony Orchestra: his Symphony No. 3, *Kaddish*, commissioned for the orchestra's 75th anniversary, and his Divertimento for Orchestra, commissioned for the BSO's centennial in 1981. Tanglewood was the site of his seventieth birthday celebration in 1988, and of his final conducting appearances this past August. In addition, Mr. Bernstein was a significant influence upon the career of Seiji Ozawa, whose first professional position was as Mr. Bernstein's assistant with the New York Philharmonic.

But his musical influence stretched far beyond the confines of Boston and Massachusetts—farther, in fact, than that of any previous American composer or conductor. He was greatly talented in so many ways that he seems to have lived several lives simultaneously. A natural conductor, he was the first American to be named music director of a major American symphony orchestra, the New York Philharmonic, only one of many firsts that he enjoyed in a career lasting nearly a half-century, and that took him to the pinnacle of his profession. He actively promoted the work of many American composers, and he was more responsible, perhaps, than any other single person for making Mahler's works part of the standard repertory. And he

attracted a new audience to classical music through his remarkable gifts as a teacher, especially in his "Omnibus" and "Young People's Concerts" television shows, which reached audiences in places where a live symphony orchestra would scarcely be found. Who can count the number of musicians and music lovers who found their way to this art through Leonard Bernstein's informative yet congenial introduction?

As a composer he steadfastly avoided confinement to genre; he would create a symphony at the same time he was working on a Broadway show. This was a stumbling block to many friends and admirers who wished he might concentrate solely on concert music or, alternatively, on the musical theater. But his gifts, his love for all kinds of music, his sense of the theater, and his pride in being an American all contributed to making him the kind of composer who would follow the path of his own all-embracing muse. In addition to his three symphonies (*Jeremiah*, *The Age of Anxiety*, and *Kaddish*), his ballets (*Fancy Free*, *Facsimile*, *The Dybbuk*), his film score (*On the Waterfront*), his violin concerto (*Serenade [after Plato's Symposium]*), his theatrical and controversial *Mass*, his operas (*Trouble in Tahiti* and its sequel *A Quiet Place*), his song cycles (including *Songfest* and *Arias and Barcarolles*), and many other smaller works, he left an imperishable series of Broadway shows (*On the Town*, *Wonderful Town*, *Candide*, and above all, *West Side Story*).

He was a superb pianist who only occasionally demonstrated this talent in concert or on recording. In addition he had an astonishing musical memory that allowed him to sit down at the piano and play without music almost any work in the literature that he might want to discuss. This gift was revealed most often to the lucky few who had the opportunity to study conducting with him. And to those young musicians—conductors, composers, singers, and instrumentalists—in whom he discerned special talent, he showed an unfailing generosity with advice, opportunities to gain experience, and recommendations.

Music was, without question, the core of his being. Yet Leonard Bernstein was a remarkably well-rounded human being with a penetrating mind and a quick sense of humor. He read avidly, remembered and quoted poetry almost as much as he did music, learned languages quickly, thrived on word games and puzzles. Throughout his life he fought for causes in which he believed. He carried the light of his music and his brilliance around the world both in personal appearances and through electronic media.

A ceaseless dynamo of activity until almost the very end, Leonard Bernstein lived life enthusiastically. A serious student of the scriptures, he knew that once he passed the allotted "threescore years and ten" in 1988, he was living on time borrowed from God. But he filled his seventy-two years with adventure and achievement enough to fill four or five ordinary lives. Even so, those whose lives were touched by him—even distantly through a recording or a television show or attendance at his concerts—hoped that his recently announced retirement from conducting would give him rest, rejuvenation, and many years in which to continue his composition and teaching. It was not to be. We mourn the loss of so strong a beacon, even as we remember with gratitude the gifts he has given us.



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Seiji Ozawa



Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his eighteenth year as the BSO's music director. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. This spring Mr. Ozawa will lead the orchestra on a seven-city North American tour; a tour to seven European cities will follow the 1991 Tanglewood season.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Saito Kinen Orchestra, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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Music Director

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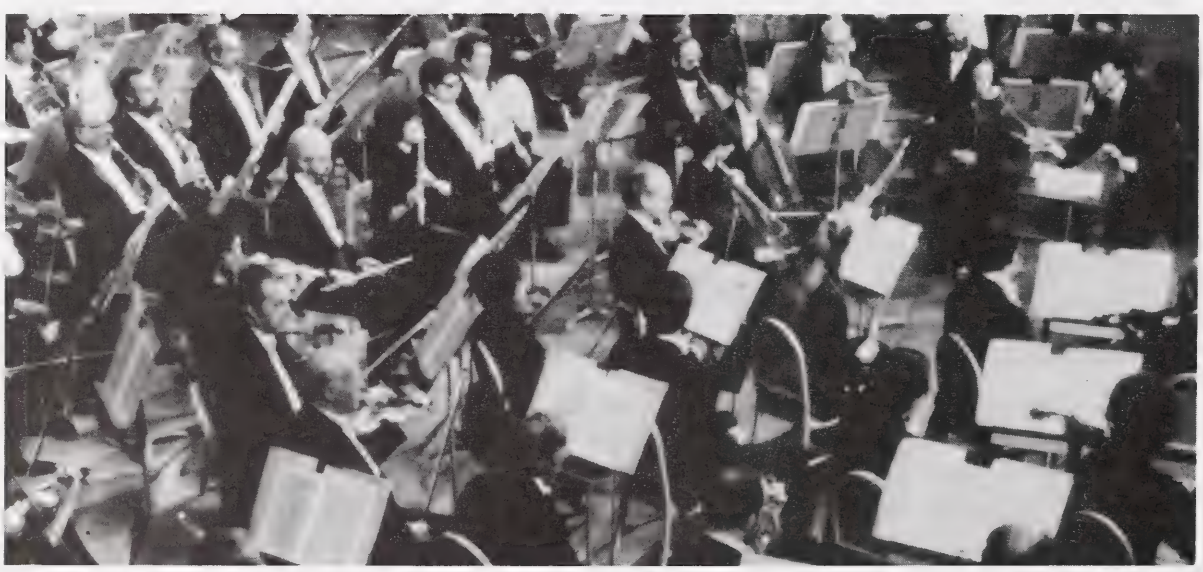
BOSTON SYMPHONY ORCHESTRA 1990-91

First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair
Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair
Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair
Lucia Lin
Acting Assistant Concertmaster
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity
Max Winder
Forrest Foster Collier chair
Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
Gottfried Wilfinger
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
Ronan Lefkowitz
*Nancy Bracken
*Jennie Shames
*Aza Raykhtsaum
*Valeria Vilker Kuchment
*Bonnie Bewick
*Tatiana Dimitriades
*James Cooke
*Si-Jing Huang

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity
‡Ronald Wilkison
Lois and Harlan Anderson chair
Robert Barnes

*Participating in a system of rotated seating within each string section
‡On sabbatical leave





Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Luis Leguía
Robert Bradford Newman chair
‡Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

Walter Piston chair
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair
Sara Schuster Ericsson

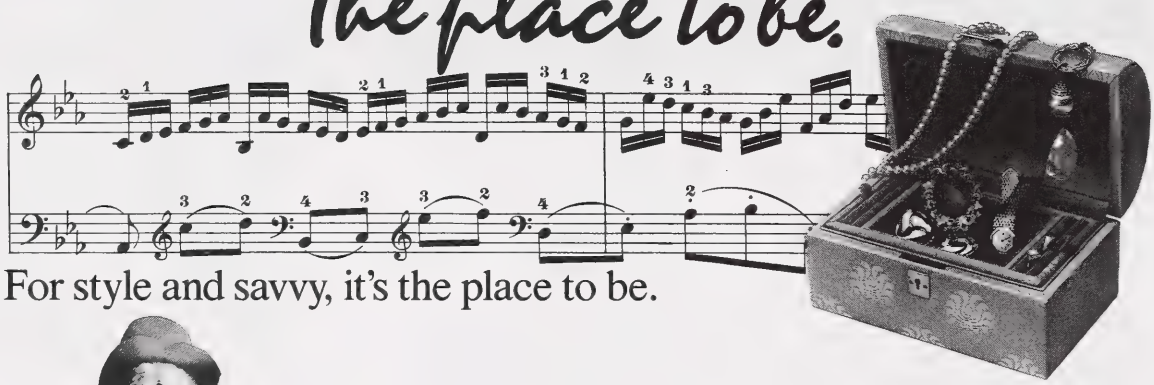
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Harry Shapiro

Librarians
Marshall Burlingame
William Shisler
James Harper

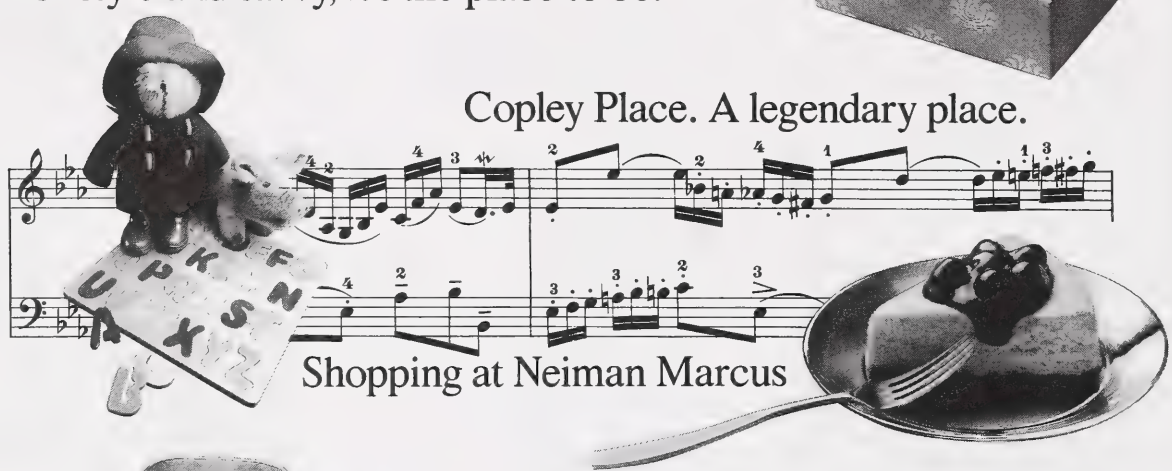
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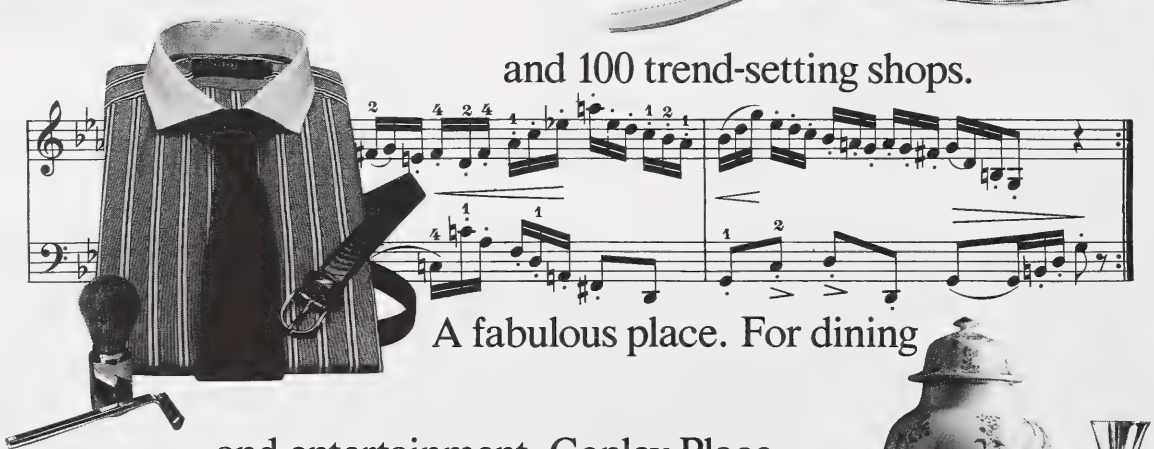


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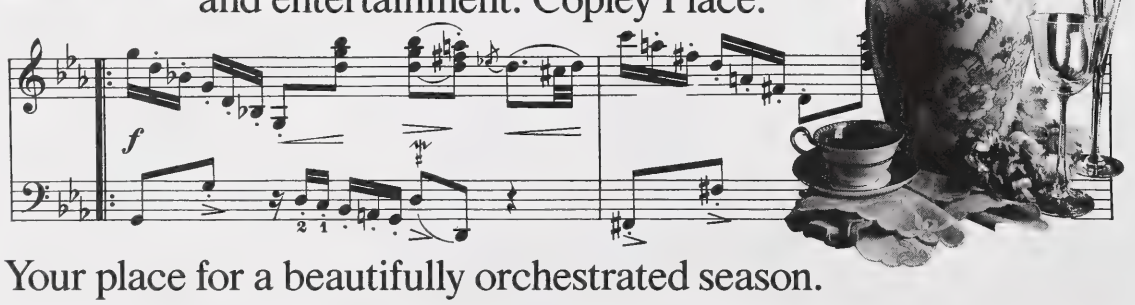
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Friday, October 26, at 2
Saturday, October 27, at 8
Tuesday, October 30, at 8

WITOLD LUTOSŁAWSKI conducting

ALL-LUTOSŁAWSKI PROGRAM

Livre pour orchestre (1968)

1er Chapitre—
1er Intermède—
2me Chapitre—
2me Intermède—
3me Chapitre—
3me Intermède et Chapitre final

Chain 2, Dialogue for violin and orchestra (1985)

1. Ad libitum
2. A battuta
3. Ad libitum
4. A battuta

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2. Presto. Quarter-note = ca. 160
3. Largo (Quarter-note = 40-45)
4. Quarter-note = ca. 84

ANTHONY DI BONAVENTURA

We regret that Emanuel Ax is unable to appear at the Thursday, Friday, and Saturday concerts as originally scheduled. However, we are fortunate that Anthony di Bonaventura has been able to add these dates to his schedule with us this week.

The afternoon concert will end about 3:50 and the evening concerts about 9:50.

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Witold Lutosławski
Livre pour Orchestre
Chain 2, Dialogue for violin and orchestra
Concerto for Piano and Orchestra



Witold Lutosławski was born in Warsaw, Poland, on January 25, 1913, and lives there. He composed his Livre pour orchestre *on a commission from the town of Hagen, Germany, where it was first performed on November 18, 1968, by the Städtisches Orchester, Hagen, under the direction of Berthold Lehmann, to whom the score is dedicated. The American premiere was given by the Pittsburgh Symphony Orchestra under the direction of Donald Johanos on October 1, 1971. These are the first performances by the Boston Symphony Orchestra. The score calls for three flutes (second and third doubling piccolo), three oboes, three clarinets, three bassoons (third doubling contrabassoon), three trumpets, four horns, three trombones and tuba, timpani, two xylophones, five tom-toms, vibraphone, side drum, gong, tam-tam, bells, glockenspiel, tenor drum, two suspended cymbals, bass drum, celesta, harp, piano, and strings. The work lasts about twenty-one minutes.*

Witold Lutosławski* celebrated his seventy-seventh birthday in January. His career has encompassed a wide range of musical approaches from the *Symphonic Variations* of a half-century ago to the recently completed Piano Concerto. As a native and lifelong resident of Warsaw, he has been, along with his younger compatriot Krzysztof Penderecki, a symbol of Polish music in our time, having shown the most consistently fertile musical imagination of any of his countrymen. He has shown that the artist can dare even in a political environment that until very recently was most unsympathetic to advances in the arts.

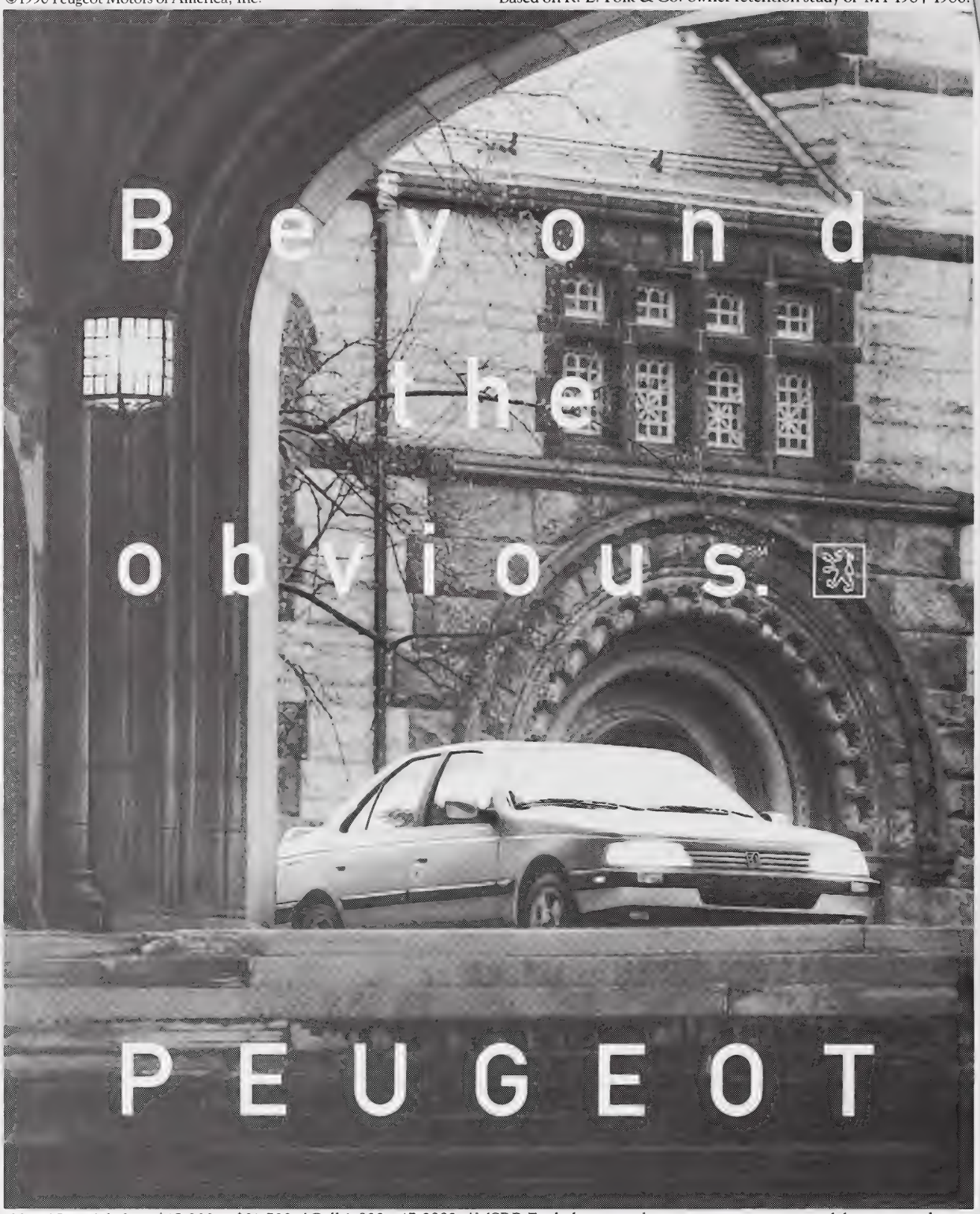
Lutosławski's birth preceded by only a year and a half the outbreak of World War I, which had devastating consequences for his native country, surrounded as it was by participants on opposite sides of the war, who found Poland an all-too-convenient middle ground for their predations. The composer's father, Józef Lutosławski, had long been active in nationalist politics. His work with the National Democrats put him at the opposite end of the spectrum from the Bolsheviks, who were busily taking over Russia during the last phase of the war. Polish soldiers had principally been used by the Tsarist regime to resist the Bolsheviks. Józef and his brother, while working to use the far northern base of Murmansk, held by the Allies in 1918 as a potential port of evacuation for Polish soldiers, were arrested by the Bolsheviks in April 1918 and charged with counterrevolutionary activities. A few days before their scheduled trial that September, they were led out with a large group of fellow prisoners and executed.

Józef Lutosławski had been both a Polish nationalist and an ardent amateur musician. He loved to play Beethoven and Chopin, and he clearly passed this love on to his son, who, at the age of six, demanded to be given piano lessons. Soon after beginning his studies, he also started improvising seriously at the keyboard and composing. At the age of eleven, he began to hear music more recent than that of his father's idols Beethoven and Chopin and found himself "intoxicated" by the music of Scriabin and

*Pronounced, roughly, VEE-tolt Loo-toh-SWUV-skee. In Polish, the second "l" in his last name bears an accent mark crossing the stem of the letter. That crossed l is pronounced half way between our "w" and a glottal "l."

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Evidently, once you've looked beyond the obvious, it is difficult to see anything less.

by Karol Szymanowski's Third Symphony, the most modern composition he could hear in what was then rather a musical backwater. In 1926 he began studying the violin, though he never became as proficient on that instrument as he was on the piano. The following year he entered the Warsaw Conservatory. Soon he began to take lessons in composition with a skilled but conservative master, Witold Maliszewski, who had been a student of Rimsky-Korsakov's in St. Petersburg. For a time he studied mathematics at the university along with music at the conservatory, but eventually he chose to concentrate on the latter. He received his diploma in piano in 1936 and in composition the following year.

Though he had had some small public performances earlier, Lutosławski's first major appearance as a composer was with the premiere of his *Symphonic Variations*, first on a radio broadcast in April 1939, then in a concert in Cracow on June 17. Despite the interest that the work aroused, the timing could not have been worse: only ten weeks later, Adolf Hitler invaded Poland. Lutosławski recalled what the next years were like:

> When the Nazis entered Warsaw, Polish music stopped. After the Jews and gypsies, we Slavs were hated most by them. They took over the orchestras, kept most of the Polish musicians, but German conductors and repertory were imported. Poles boycotted their concerts but we arranged clandestine meetings in rooms, daring imprisonment to play chamber music or premiere some of our things.

During this dark time, the cafes of Warsaw provided a kind of underground public forum for those who knew what was going on. Lutosławski played regularly, often in a piano duo with fellow composer Andzrej Panufnik. The two composers arranged a great deal of serious music for themselves to play—works by Bach, Ravel, Bizet, Debussy, Szymanowksi, and others. One piece, Lutosławski's *Variations on a Theme of Paganini*, though intended as a wartime makeshift, has become one of his most

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frequently performed compositions. During the same period, Lutosławski composed many resistance songs, usually (for obvious reasons) under a pseudonym or anonymously.

When the war ended, Lutosławski, hard at work on his First Symphony, took a position with the Polish Radio in order to pay the bills; there he produced a large quantity of functional music including popular songs composed under the name "Derwid." He attached no artistic significance to this music, but used the steady job to support himself while working on the compositions he wanted to write.

Gradually he came to be recognized as the leading composer of his generation, though a major setback came during the dark times beginning in the late 1940s, when Poland was refashioned as a Socialist state largely under the control of Moscow. The same issues of artistic freedom and governmental control raised by the infamous 1948 Zhdanov denunciation of Shostakovich, Prokofiev, and others in Russia were echoed in the satellite countries. Lutosławski's First Symphony was the first Polish work to be officially censured by the government and removed from the repertoire. He survived only by continuing his work on the radio, writing children's songs and similar works "for which there was a social need." He continued privately with the work that he considered important, but only a few larger compositions, folkloric in character, were heard in public. But these culminated in his most important composition of that period, the Concerto for Orchestra, completed in 1954, a brilliantly colored and effective homage to Bartók and to Polish folk music. It has become one of the most frequently performed and recorded of his works.

By the middle 1950s, after the death of Stalin somewhat relaxed the icy grip of state artistic control, Polish composers responded faster, perhaps, than those of any other eastern European country, and, despite the appearance of talented younger composers, Lutosławski assumed and retains a prominent position in contemporary musical life.

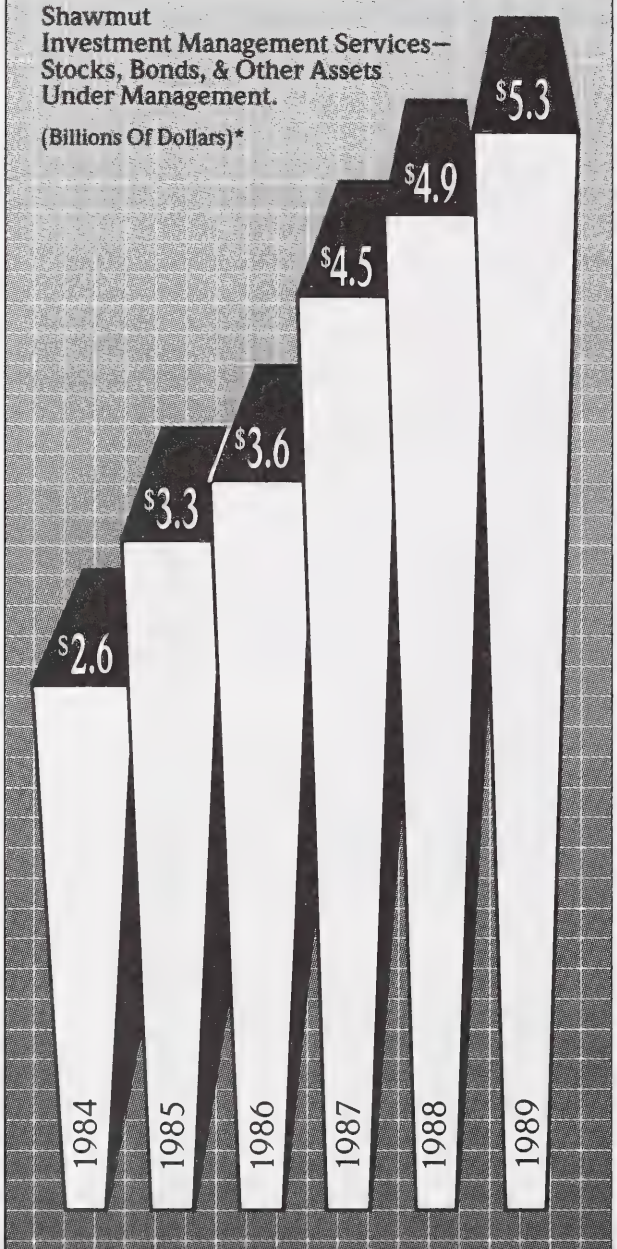
Lutosławski's work for string orchestra whose title literally means *Music of Mourning*, though it is usually translated *Funeral Music* (1958), had an extraordinary effect when it was heard in the international festival called "Polish Autumn" in September 1958. Within a year the work had been performed in many other places (including Boston), and Lutosławski's name spread far abroad.

The neo-classical approach which had dominated in his work through the 1950s was about to change quite dramatically—because of a chance encounter with an American composition. In 1960 Lutosławski happened to hear part of a radio broadcast featuring the music of John Cage. All he heard was an excerpt of Cage's Concerto for Piano and Orchestra, but, as he said, "those few minutes were to change my life decisively." As he went on to explain,

> Composers often do not hear the music that is being played; it only serves as an impulse for something quite different—for the creation of music that only lives in their imagination. It is a sort of schizophrenia—we are listening to something and at the same time creating something else.
>
> That is how it happened with Cage's Piano Concerto. While listening to it, I suddenly realized that I could compose music differently from that of my past. That I could progress toward the whole not from the little detail but the other way around—I could start out from the chaos and create order in it, gradually.

Having started from the Bartókian models, often built on diatonic melodies and folk tunes harmonized in a nonfunctional way, he had been very gradually moving toward the avant-garde in works of brilliant color and evocative effect, slowly developing his own chromatic harmonic system, related to twelve-tone technique, but giving preeminence to a particular chord. The *Funeral Music*, his 1958 homage to Béla Bartók, marked a kind of arrival point in his work, and the early '60s saw the creation of a number of substantial compositions of varying character. *Venetian Games* (1960-61)

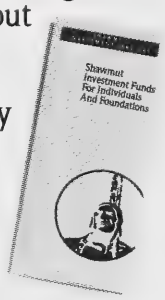
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was the breakthrough piece of his mature style; it was performed all over the world following its premiere at the Venice Biennale in 1961.

The following year Aaron Copland telephoned Lutosławski and invited him to spend the summer as composer-in-residence at Tanglewood. There he met many other American composers, including Leon Kirchner, Lukas Foss, Irving Fine, and Arthur Berger. He traveled around the country after the Tanglewood season, learning about developments in electronic music and meeting the grand old man of the avant-garde, Edgard Varèse. He began to create a still-growing series of remarkable mature works, of which the first fruits were *Three Poems of Henri Michaux* (begun at Tanglewood in 1962, completed 1963), *Paroles tissées* (1965), and especially the brilliantly colorful Second Symphony (1967).

Cage's contribution to this mature style was really just an intellectual idea rather than a specific musical influence: the notion of chance. During the last thirty years, Lutosławski has made frequent use in his scores of "aleatoric" passages, alternating with explicitly composed sections. The term "aleatoric" (derived from the Latin word for "dice") has been used to apply to "chance music" or music that is somehow "indeterminate." Cage's music, for example, may vary from one performance to the next in almost every detail—the kinds of musical events, choice of pitches, their volume or timing or character, their number, their coordination with one another, and so on.

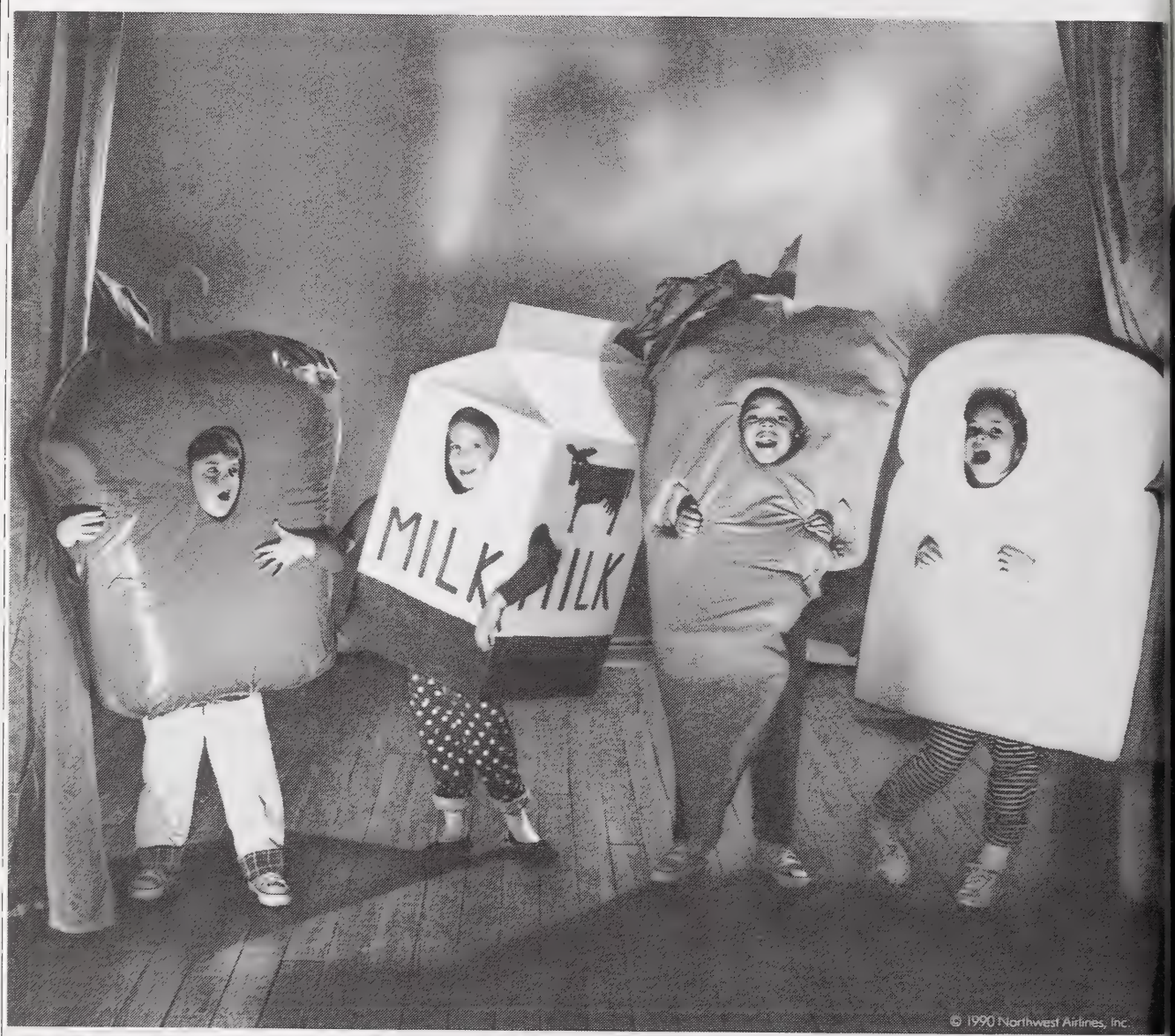
Lutosławski's use of chance elements is far more controlled. As he mentions in his commentary on the Piano Concerto (printed below), his "chance" sections are specifically notated for each instrument with regard to the pitches to be played. Only the relationship with the other parts of the orchestra is not always precisely determined. In many of his mature pieces (including all three included on the present program), the sections that the conductor beats in the normal way, with all the parts "lined up," are contrasted with passages in a free, *ad libitum* rhythm, in which each instrument's entrance may be cued by the conductor, but the speed at which the part plays after that is more or less up to the individual player. Sometimes these free sections of "macrorhythm" are rather lengthy, sometimes quite short. They blend into one another in a smooth and flexible way, so that the listener may not even realize, in a given performance (without watching whether the conductor is beating), which sections partake of the free rhythm. Lutosławski refers to this kind of rhythmic section with the intriguing image of a "sculpture of which the material suddenly becomes fluid." Elsewhere, in commenting on this development, which plays some role in almost all of his later work, he commented,

> In my music up until the *Livre pour Orchestre* I realized that there was one element which was lacking, an aspect of my musical personality which was not represented in my compositions—the irrational.

The first sketches for *Livre pour orchestre*, which came immediately after the Second Symphony, came from the composer's plan to write a series of unrelated character pieces for orchestra, rather in the manner (though not the musical style!) of a Baroque suite. (Some French Baroque composers wrote "*livres*" of harpsichord music, for example.) When the commission came from the orchestra in Hagen, Lutosławski used some of this material as the basis of his piece. His "book" consists of four "chapters" linked by interludes. The first three *chapitres* are quite short and of varying character, interrupted briefly by the *ad libitum* sections. Each is a brilliant play on textures, beginning with flowing string sounds moving in quarter-tones and glissandi (sliding from one pitch to the next), interrupted by the brass, then returning to the strings. The first intermezzo shimmers in the kaleidoscopic rotation of three clarinets. The second "chapter" is largely rhythmic in effect, beginning with pizzicato strings. Other instruments take part with fast-moving changes of color. The second intermezzo is similar to the first, but with two flutes and harp. A set rhythmic pattern determines when the string groups will enter at the beginning of the third "chap-

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ter." Brass and woodwinds, and later percussion instruments, add their own textures and materials.

By now we are accustomed to hearing a brief intermezzo after the main movement. But this time, the intermezzo grows, takes on weight, receives commentary from a larger, growing number of instruments. In fact, the third intermezzo eventually builds to turn into the final "chapter," the climactic moment near the very end of the piece. What begins as "relaxation" from the main material of the piece slowly turns into preparation for the climax, through sustained, singing sonorities in the strings (gradually expanding from two solo cellos at the beginning to the full string ensemble (with parallel passages for brass and woodwinds en route) to an intensification by means of small rhythmic figures played increasingly faster. This culminates in a dramatic moment when the entire orchestra suddenly—and for the first time in this section—begins to play together metrically. A series of brief pauses seems to be holding back the climax, but suddenly the full orchestra enters "*tutta forza ma cantabile*" ("full force, but with a singing tone"), an exhilarating outburst of energy. The brass instruments each play their final phrase, bells in the air, and gradually drop away, leaving a slow, hushed procession of chords in the strings, over which two flutes dialogue and twelve solo violins achieve a gentle, shimmering conclusion.

* * * * *

Lutosławski composed Chain 2, *subtitled "Dialogue for violin and orchestra," for Paul Sacher, who conducted the Collegium Musicum Zürich in the first performance on January 31, 1986. The American premiere took place during the 1987 Festival of Contemporary Music at Tanglewood on August 2 that year. Ronan Lefkowitz was the soloist, with Carl St. Clair conducting the Tanglewood Music Center Orchestra. These are the first performances by the Boston Symphony Orchestra. In addition to the solo violin, the score calls for two flutes (both doubling piccolo), two oboes (second doubling English horn), two clarinets (second doubling bass clarinet), two bassoons, two trumpets, two trombones, timpani, tubular bells, marimba, xylophone, vibraphone, five tom-toms, two bongos, snare drum, piano (doubling celesta), and strings. The work lasts about nineteen minutes.*

Lutosławski's music is innately colorful. In particular when dealing with a soloist and a large ensemble together (as here, in *Chain 2*), Lutosławski exploits the innate tensions between the characteristics of solo or chamber music (expressive freedom and clarity) and orchestral music (contrast, timbral variety).

Chain 2, composed in 1985, is only one of the most recent of an extraordinary line of twentieth-century compositions whose existence is due to a commission from the Swiss conductor Paul Sacher (b.1906). Among the more than eighty works that Sacher commissioned and premiered are to be found Bartók's *Music for Strings, Percussion, and Celesta*, his Divertimento, Hindemith's *Harmonie der Welt*, Honegger's Second and Fourth symphonies, Frank Martin's *Petite symphonie concertante*, Strauss's *Metamorphosen*, Stravinsky's Concerto in D, and pieces by Britten, Henze, Malipiero, Tippett, and many others.

By their very nature concertos tend to emphasize a dialectical approach, a form of argumentation between the soloist and the full ensemble. Lutosławski's piece treats this aspect more explicitly, perhaps, than most concertos, in that his discourse concerns not only the conventional conflict of volume or velocity between large forces and small, but also the soloist's greater flexibility and expressive freedom as opposed to the ensemble's need to play together.

This conflict is represented in part by the sections of the work that are rhythmically strict on the one hand and rhythmically free on the other. Rather like the Baroque prelude and fugue, in which a passage of improvisatory character is followed

by one of very strict construction, Lutosławski divides his work into sections of rhythmic freedom (*Ad libitum*, "at one's pleasure"), with a kind of improvisatory character, and sections in which the temporal relationships are precisely noted (*A battuta*, "with the beat"). In this sense, *Chain 2* comprises two cycles of freedom and strictness in its four movements, which alternate between "*Ad libitum*" and "*A battuta*." In the "*Ad libitum*" sections, the soloist leads the way, while the remaining instruments (cued, as necessary, by the conductor) comment on the violin's ruminations. The orchestral comments often come by section, though each of the instruments within a section is playing at its own pace. The metrically precise movements are vigorous and motoric. At the climax of the final movement, the orchestra, in one last tutti outburst "*ad libitum*," attempts to overcome the soloist, who returns with a passionate improvisatory line that calms the brute forces and suddenly leads off a final, brief but brilliant Presto to conclude the work."

* * * * *

Lutosławski's Concerto for Piano and Orchestra was commissioned by the Salzburg Festival. It was first performed at the Kleines Festspielhaus in Salzburg on August 19, 1988, by the Symphony Orchestra of the Austrian Radio, Vienna, with the composer conducting. Krystian Zimerman, to whom the score is dedicated, was the soloist. Zimerman also gave the American premiere, with the New York Philharmonic under the direction of Zubin Mehta, on December 3, 1988. These are the first performances by the Boston Symphony Orchestra. In addition to the solo piano, the score calls for three flutes (second and third doubling piccolos), three oboes, three clarinets (one doubling E-flat clarinet, one doubling bass clarinet), three bassoons (third doubling contrabassoon), four trumpets, two horns, three trombones and tuba, xylophone, three tam-tams, two bongos, four tom-toms, tambourine, bass drum, harp, and strings. The duration is about twenty-seven minutes.

The most recent of Lutosławski's works on this program, the Concerto for Piano and Orchestra is no less inventive in its treatment of the instrumental forces available than the earlier works, but it makes less use of the "irrational" element so prominent in *Chain 2* and offers instead a modern equivalent of the great romantic piano concerto, one of the very few to have four movements rather than three. (Its best-known predecessor in that regard is Brahms's Second Piano Concerto, with what its composer called a "tiny" scherzo, a jest that Lutosławski might have made himself.

—Steven Ledbetter

The composer's program note for the Concerto for Piano and Orchestra appears here as translated from the German by Benjamin Folkman for the program book of the New York Philharmonic.

My Piano Concerto is made up of four movements, which are played without pause, although each of these movements has its own distinct conclusion.

The first movement consists of four segments. In the first and third of these, the motifs introduced are to some extent casual, light, often rather capricious, never totally serious. By contrast, the second and fourth segments are filled with a broad *cantilena*, which finally leads to the climax of the entire movement.

The second movement represents a kind of *moto perpetuo*—a rapid "hunt" played by the piano against the background of the orchestra, which suddenly calms, preparing for the third movement.

The third movement opens with a recitative for solo piano, after which the soloist, still without orchestral accompaniment, intones a songful *largo* theme. The middle

section, which begins with the entrance of the orchestra, is distinguished from the opening by its more powerful, sporadically dramatic character. The *cantilena*, without orchestral accompaniment, returns to conclude this movement.

The fourth movement, from a structural viewpoint, represents an allusion to the Baroque form of the *chaconne*. Its theme (always played by the orchestra) is made up of short *staccato*-like notes separated by pauses, and not—as in the traditional *chaconne*—of chords. This theme, repeated many times, represents only one layer of the musical discourse. Against this background, the piano continually introduces new episodes. The two layers are interwoven according to the principles of "chain-form," i.e., the beginnings and endings of the piano episodes do not coincide with the beginnings and endings of the theme statements. Agreement is reached only once, toward the end of the work. For the last time, the theme appears, in shortened form (no pauses), and is played by full orchestra without the piano. A short piano recitative follows (*fortissimo*) against an orchestral background, after which a brief coda (*Presto*) concludes the work.

The element of chance is given somewhat more restricted scope in the Piano Concerto than in my other works. It is, as always, strictly controlled according to the principles of pitch-organization (harmonic, melodic, etc.). I sought to demonstrate how this was possible in an article published in the journal *Melos* (No. 1) in 1969, and I will not repeat the substance of my explanation here. It will be useful, however, to bear one point in mind: there is no improvisation in my music. Everything that is to be played is notated in full detail and must be precisely realized by the performers. The sole, though basic, difference between the *ad libitum* (non-conducted) sections and sections notated in the traditional manner (divided into bars of designated meter) stems from the fact that in the former case, there is no overall scheme of subdividing time to guide the various players. In other words, each plays his part as if he were playing alone and does not coordinate with the other performers. The result is a distinctly "elastic" synthesis of complex, capricious rhythms, which cannot be produced by any other method.

All of this discussion deals with an issue that is not at all of prime importance, namely, the means used by the composer to reach his goal. What, however, is this goal? To this question, only the music itself can give an answer. Fortunately, words cannot express it. If that were possible, if a piece of music could be precisely recounted in words, then music would be a wholly superfluous art.

—Witold Lutosławski



More . . .

The most extended source of information in English about Witold Lutosławski is composer Steven Stucky's book *Lutosławski and His Music* (Cambridge). Though the musical discussion is quite technical, the author's sympathetic observations are helpful and informative, and the biographical material is absorbing. Stucky discusses the early works briefly and emphasizes the works of Lutosławski's maturity up to his cutoff date of 1976 (which means that *Chain 2* and the Piano Concerto are not mentioned).

Lutosławski is exceptionally well represented in the current recording catalogues, partly because the Polish label Muza recently issued six compact discs (available individually) covering a very large part of his output between 1937 and 1986. The recordings were all made in live performances in Poland over the years, and the performers include the composer himself or his close associates, such as the conductor Witold Rowicki. Though the sound quality varies, the series offers an unprecedented opportunity to make the acquaintance of Lutosławski's music in depth. The performances are, in many cases, exciting, dramatic, powerfully of the moment. Five of the discs

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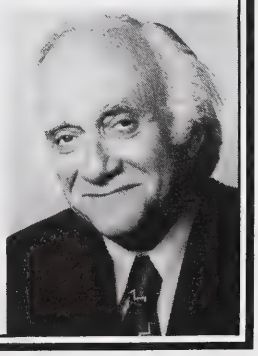
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contain orchestral works, the sixth chamber music. Here is a brief résumé of the six discs: vol. I, *Lacrimosa*, for soprano, orchestra, and chorus (1937), Symphony No. 1 (1941-47), Concerto for Orchestra (1950-54), *Funeral Music*, for string orchestra (1955-58); vol. II, *Venetian Games*, for chamber orchestra (1961), *Trois poèmes d'Henri Michaux*, for mixed chorus and orchestra (1963), and Symphony No. 2 (1965-67); vol. III, Postludium No. 1 for orchestra (1958), *Paroles tissées*, for tenor, strings, harp, piano, and percussion (1965), Cello Concerto (1970), and *Livre pour orchestre* (1968); vol. IV, Preludes and Fugue for thirteen solo strings (1972), *Mi-Parti* for orchestra (1976), and *Novelette* for orchestra (1979); vol. V, Symphony No. 3 (1972-3), *Chain 1* (1983), *Chain 2* (1984), and *Chain 3* (1986); vol. VI, Two Studies for piano (1940-41), Variations on a Theme of Paganini, for two pianos (1943), Five Songs for soprano and orchestra (1956-57), String Quartet (1965), *Epitaph*, for oboe and piano (1979), *Grave*, for cello and piano (1981), and Partita for violin and piano (1984).

Works not included in the Muza series that have been recorded and deserve mention include the *Dance Preludes* for clarinet, harp, piano, percussion, and string orchestra (1955), and the Concerto for oboe, harp, and chamber orchestra (1980), available in performances conducted by the composer with the Bavarian Radio Orchestra and Eduard Brunner as the soloist in the former, Heinz and Ursula Holliger in the latter; the same disc includes a splendid performance by Heinrich Schiff of the Cello Concerto (Philips). (In terms of the number of recordings alone, the *Dance Preludes* is the number one hit of Lutosławski's output, being represented by no fewer than seven different recorded performances in the current catalogue. Next most popular is the Concerto for Orchestra, which, in addition to the recording in vol. I of the Muza series, is available in a performance by the Cleveland Orchestra under Christoph von Dohnányi (London, coupled with Bartók's Concerto for Orchestra) and by the Oregon Symphony Orchestra under James DePriest (Delos, coupled with Respighi's *Feste romane* and Strauss's *Don Juan*).

Les Espaces du sommeil, for baritone and orchestra (1975) enjoys two fine recorded performances, one with Dietrich Fischer-Dieskau (who commissioned the piece) and the Berlin Philharmonic conducted by the composer (Philips), the other by John Shirley-Quirk and the Los Angeles Philharmonic conducted by Esa-Pekka Salonen (CBS); both are coupled with strong performances of the Third Symphony; Salonen's CD also includes a brilliant recording of Messiaen's *Turangalîla* Symphony. *Chain 2* has been recorded by Anne-Sophie Mutter with the composer conducting the BBC Symphony Orchestra (DG); the same disc also includes Lutosławski's Partita for violin, orchestra, and obbligato piano and Stravinsky's Violin Concerto.

—S.L.

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Ronan Lefkowitz



Born in Oxford, England, Ronan Lefkowitz joined the Boston Symphony Orchestra in 1976. Mr. Lefkowitz is a graduate of Brookline High School and Harvard College. His most notable teachers included Gerald Gelbloom, Max Rostal, Luise Vosgerchian, Joseph Silverstein, and Szymon Goldberg. While in high school he was concertmaster of and a frequent soloist with the Greater Boston Youth Symphony Orchestra. He was also concertmaster of the International Youth Symphony Orchestra under Leopold Stokowski. In 1972 Mr. Lefkowitz won the Gingold-Silverstein Prize at the Tanglewood Music Center, where he is now a part-time faculty member. In 1984 he helped establish and endow the Gerald Gelbloom Fellowship for a student of violin at the Tanglewood Music Center. Also in 1984 he was featured on the PBS television program "Evening at Pops" as a soloist with three of his Boston Symphony colleagues in a performance of Vivaldi's Concerto for Four Violins. In 1986 Mr. Lefkowitz joined the contemporary music group Collage. The following summer he performed the American premiere of Witold Lutosławski's *Chain 2* for violin and chamber orchestra as part of the annual Festival of Contemporary Music at Tanglewood; as a result, he was invited to perform the piece on this week's Boston Symphony concerts under the composer's direction. Most recently, Mr. Lefkowitz has been involved with the Terezin Chamber Music Foundation, directed by BSO colleague Mark Ludwig, which seeks to find, perform, and record music written in the early 1940s by such composers as Gideon Klein, Hans Krasa, Viktor Ullmann, and Pavel Haas during their internment at the Theresienstadt concentration camp. Last month Mr. Lefkowitz recorded two compact discs of chamber music by Arthur Foote and Samuel Coleridge-Taylor for Koch International with Harold Wright, Virginia Eskin, and the Hawthorne String Quartet, of which he is first violinist, and which will tour Europe in January with Terezin Foundation repertoire. Mr. Lefkowitz has recently participated in two concerts with Yo-Yo Ma: a benefit at Harvard last spring for Philips Brooks House, and a Tanglewood performance of the Ives Piano Trio with Gilbert Kalish this past summer.

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For many years the Boston Symphony Orchestra has been known as the "aristocrat of American orchestras." There is indeed a distinctive "BSO sound" that has earned worldwide acclaim and has attracted the greatest musicians to audition for membership in the orchestra.

An important ingredient in the creation of this unique sound is having the finest musical instruments on the BSO's stage. However, the cost of many of these instruments (especially in the string sections) has become staggeringly high, and it is incumbent upon the Symphony to take steps to assure that musicians in key positions who do not themselves own great instruments have access to them for use in the orchestra.

Two recent initiatives have been taken to address this concern: First, in 1988, the Boston Safe Deposit and Trust Company stepped forward with a creative loan program that is making it possible for players to borrow at one and a half percent below prime to purchase instruments. Second, last fall, the incentive of a Kresge Foundation challenge grant helped launch our effort to raise a fund of $1 million for the Orchestra to draw upon from time to time to purchase instruments for use by the players. The BSO in this case would retain ownership.

Donations of both outright gifts and instruments are being sought to establish the BSO's Instrument Acquisition Fund. Fine pianos, period instruments, special bows, heirloom violins, etc. all make ideal gifts. Opportunities for naming instruments and for other forms of donor recognition may be available according to the wishes of the donor.

If you are interested in this program please contact me or Joyce Serwitz in the orchestra's Development Office at (617) 638-9273. Your support will help make a difference that will be music to our ears!

George H. Kidder
President

Anthony di Bonaventura



Anthony di Bonaventura has performed in twenty-five countries, appearing in recital and with such major orchestras as the Philadelphia Orchestra, the New York Philharmonic, the Chicago Symphony, the Pittsburgh Symphony, the Royal Philharmonic, and the Vienna Symphony. He is making his Boston Symphony Orchestra debut with this week's performances. He has appeared on Lincoln Center's "Great Performers" series and at the festivals of Ann Arbor, Saratoga, Bergen, Graz, Spoleto, Lucca, Zagreb, Donaueschingen, and Almeida. During his second tour of Australia he was soloist for the concerts that opened the Sydney Opera House. This season, his concert schedule includes recitals and orchestral performances throughout the United States. In October 1986, Mr. di Bonaventura gave the world premiere of the Ligeti Concerto with Leonard Slatkin and the Saint Louis Symphony in St. Louis, New Haven, and Carnegie Hall. Other composers who have written expressly for him include Vincent Persichetti, Luciano Berio, Milko Kelemen, and Alberto Ginastera. Mr. di Bonaventura was soloist for the Netherlands premiere of Witold LutosÍawski's Piano Concerto in November 1989 with the Rotterdam Philharmonic in Rotterdam and The Hague; Messrs. LutosÍawski and di Bonaventura will collaborate in the concerto again next month in Vienna, with the Polish National Radio Symphony Orchestra. Mr. di Bonaventura has recorded for Columbia, RCA, the Connoisseur Society, and Sine Qua Non; his album of Debussy Etudes has won particular acclaim. Acknowledged as a master teacher of international stature, Mr. di Bonaventura is professor of music and chairman of the piano department at Boston University's School for the Arts and founder-director of the Piano Institute at Colby College in Maine. He has given master classes at such institutions as U.C.L.A., the University of Michigan, the Eastman School of Music, the University of Toronto, and the Yamaha School in Singapore. Anthony di Bonaventura began studying piano at three, gave his first professional concert at four, won a scholarship to New York's Music School Settlement at six, and appeared as soloist with the New York Philharmonic at thirteen. He became a pupil of Isabelle Vengerova at sixteen and later entered the Curtis Institute, from which he graduated with highest honors. He won enthusiastic acclaim from both critics and audiences early in his career; his performances in an early European tour led to his selection by Otto Klemperer to perform the complete Beethoven concertos at the London Beethoven Festival.

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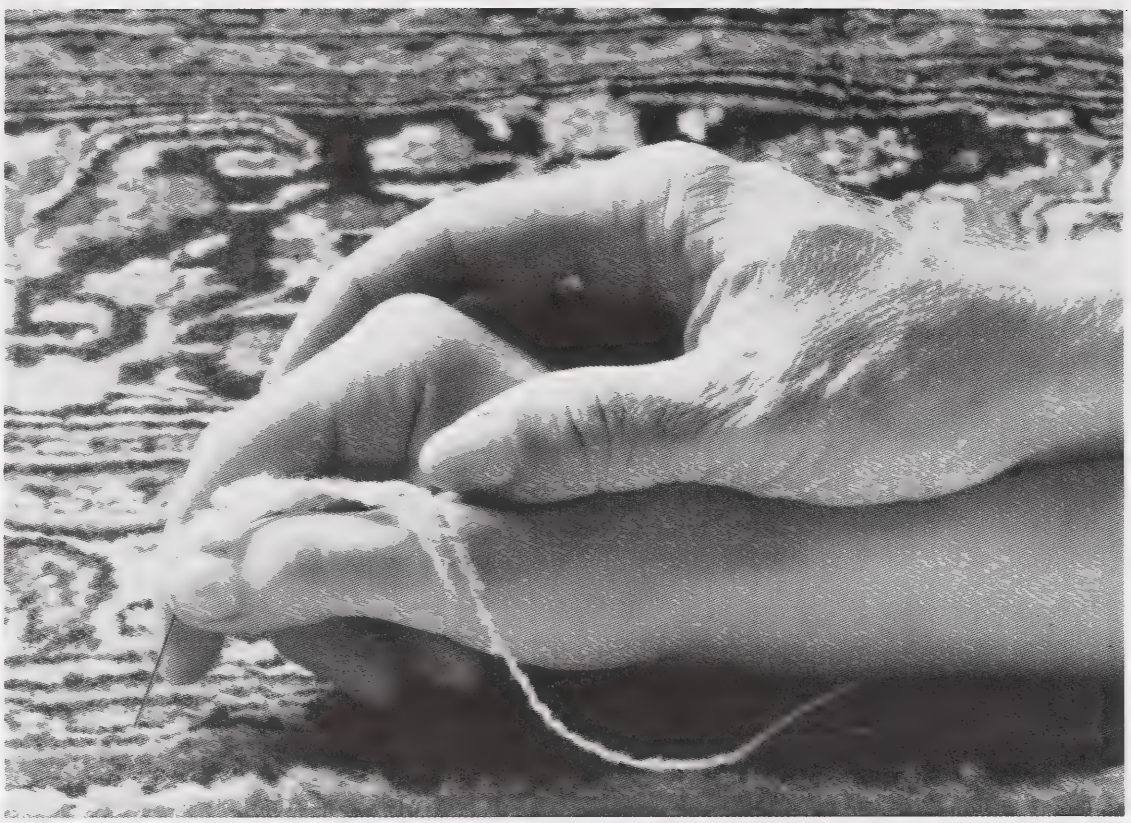
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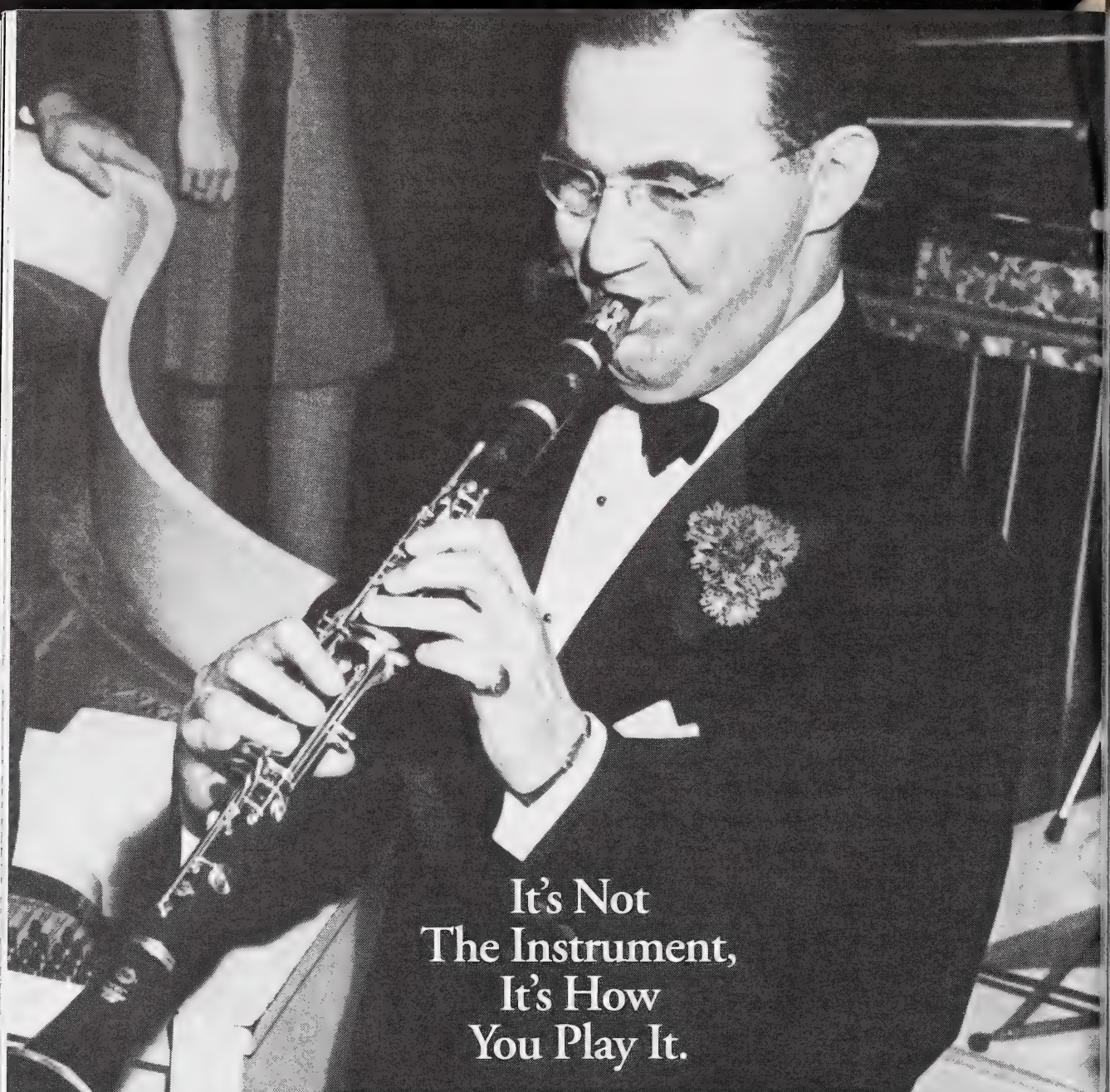
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Next Program . . .

Thursday, November 1, at 8
Friday, November 2, at 2
Saturday, November 3, at 8
Tuesday, November 6, at 8

KURT SANDERLING conducting

HAYDN — Overture to *La fedeltà premiata*

MOZART — Piano Concerto No. 25 in C, K.503

Allegro maestoso
Andante
[Allegretto]

ALICIA DE LARROCHA

INTERMISSION

BEETHOVEN — Symphony No. 6 in F, Opus 68, *Pastoral*

Awakening of happy feelings upon reaching the countryside. Allegro non troppo
Scene at the brook. Andante molto mosso
Cheerful gathering of the country folk. Allegro—
Thunderstorm. Allegro—
Shepherd's song. Happy, grateful feelings after the storm. Allegretto

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Please note that there is a $1.75 handling fee for each ticket ordered by phone.

Coming Concerts . . .

Thursday, November 1, at 10:30 a.m.
Open Rehearsal
Evans Mirageas will discuss the program at 9:30 in Symphony Hall.
Thursday 'D' — November 1, 8-10
Friday 'B' — November 2, 2-4
Saturday 'A' — November 3, 8-10
Tuesday 'B' — November 6, 8-10

KURT SANDERLING conducting
ALICIA DE LARROCHA, piano

HAYDN	Overture to *La fedeltà premiata*
MOZART	Piano Concerto No. 25 in C, K.503
BEETHOVEN	Symphony No. 6, *Pastoral*

Thursday 'C' — November 8, 8-9:50
Friday 'A' — November 9, 2-3:50
Saturday 'B' — November 10, 8-9:50

KURT SANDERLING conducting

MOZART	Symphony No. 25
SHOSTAKOVICH	Symphony No. 10

Wednesday, November 14, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'A' — November 15, 8-10:05
Friday 'B' — November 16, 2-4:05
Saturday 'A' — November 17, 8-10:05

CATHERINE COMET conducting
HEINRICH SCHIFF, cello

WUORINEN	*Machault mon chou*
RAVEL	*Valses nobles et sentimentales*
SAINT-SAËNS	Cello Concerto No. 1
FAURÉ	*Elégie* for cello and orchestra
SHOSTAKOVICH	Symphony No. 1

Thursday 'C' — Wednesday, November 21, 8-10:05
Friday 'A' — November 23, 2-4:05
Saturday 'B' — November 24, 8-10:05
Tuesday 'B' — November 27, 8-10:05

MAREK JANOWSKI conducting
CHRISTIAN TETZLAFF, piano

SCHUMANN	Violin Concerto
BRUCKNER	Symphony No. 7

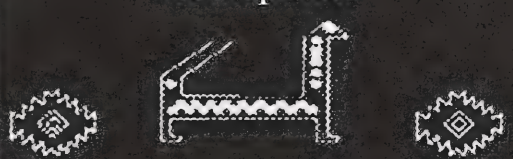
Wednesday, December 5, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'A' — December 6, 8-10:05
Friday 'B' — December 7, 2-4:05
Saturday 'B' — December 8, 8-10:05

SEIJI OZAWA conducting
PETER SERKIN, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

VERDI	Four Sacred Pieces
SCHOENBERG	Piano Concerto
BEETHOVEN	*Choral Fantasy*

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE NEWLY REFURBISHED EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For outside events at Symphony Hall, tickets are available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of $1.75 for each ticket ordered by phone.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday, Thursday, and Friday from 11 a.m. until 3 p.m., Saturday from 1 p.m. until 6 p.m., and from one hour before each concert through intermission. The shop carries BSO and musical-motif merchandise and gift items such as calendars, clothing, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. A selection of Symphony Shop merchandise is also available during BSO concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call (617) 267-2692.

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RUSH SEATS: There are a limited number of Rush Seats available for the Friday-afternoon, Tuesday-evening, and Saturday-evening Boston Symphony concerts (subscription concerts only). The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $6 each, one to a customer, on Fridays as of 9 a.m. and Saturdays and Tuesdays as of 5 p.m.

PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts on Tuesday, Thursday, Friday, or Saturday. For more information, call the Subscription Office at (617) 266-7575.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors; it is permitted only in the Hatch Room and in the main lobby on Massachusetts Avenue. Please note that smoking is no longer permitted in the Cabot-Cahners Room.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

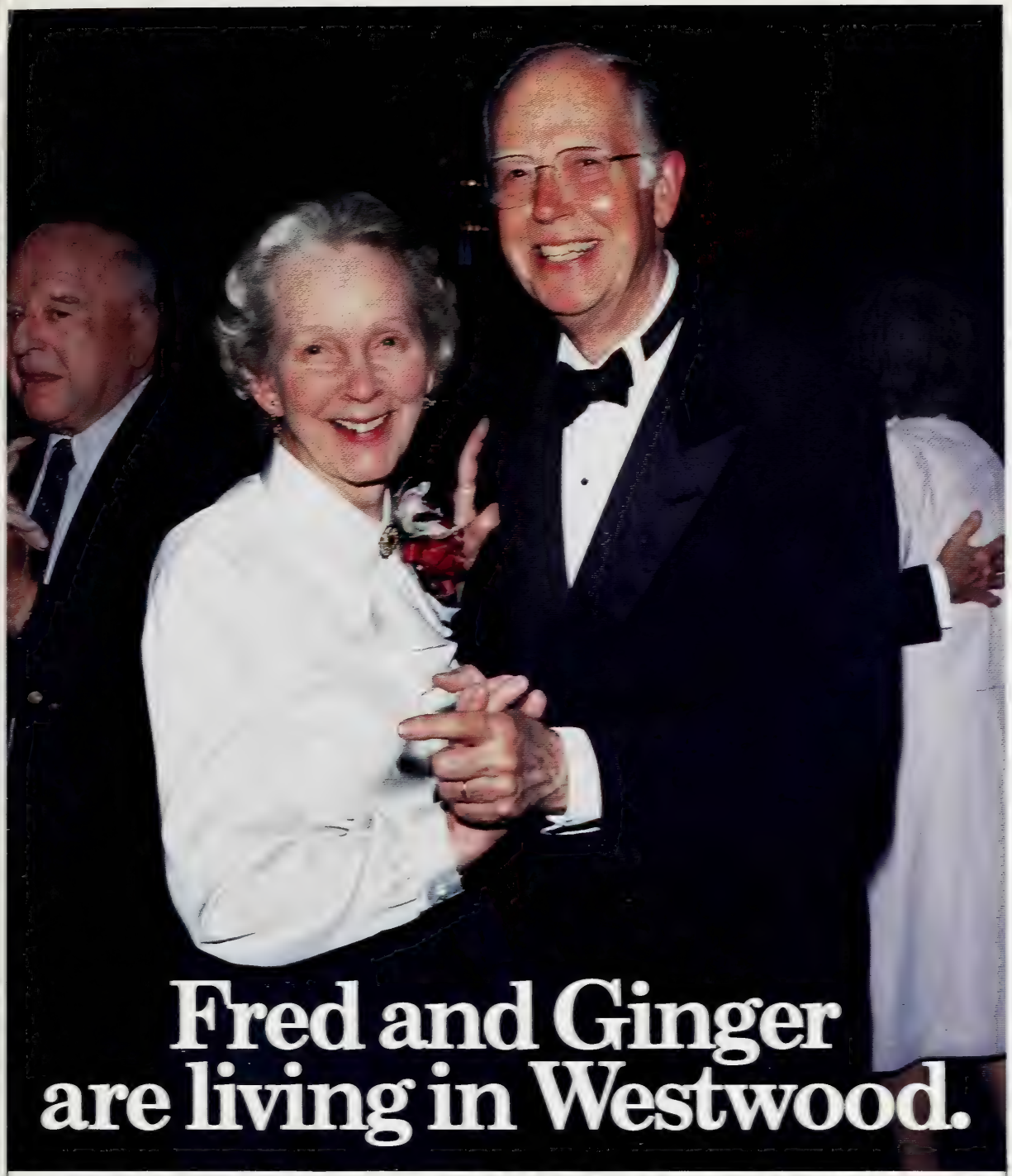
COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York.

BSO FRIENDS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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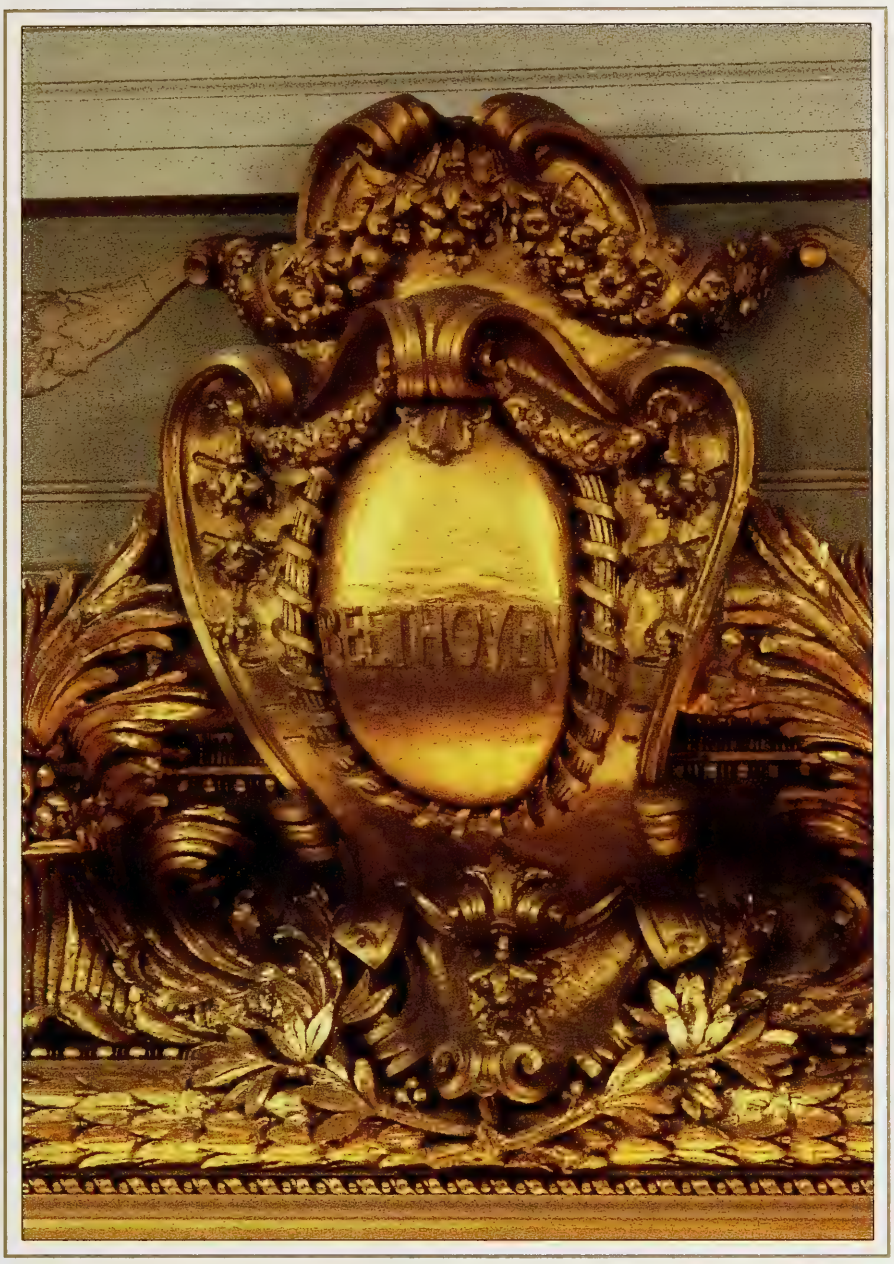


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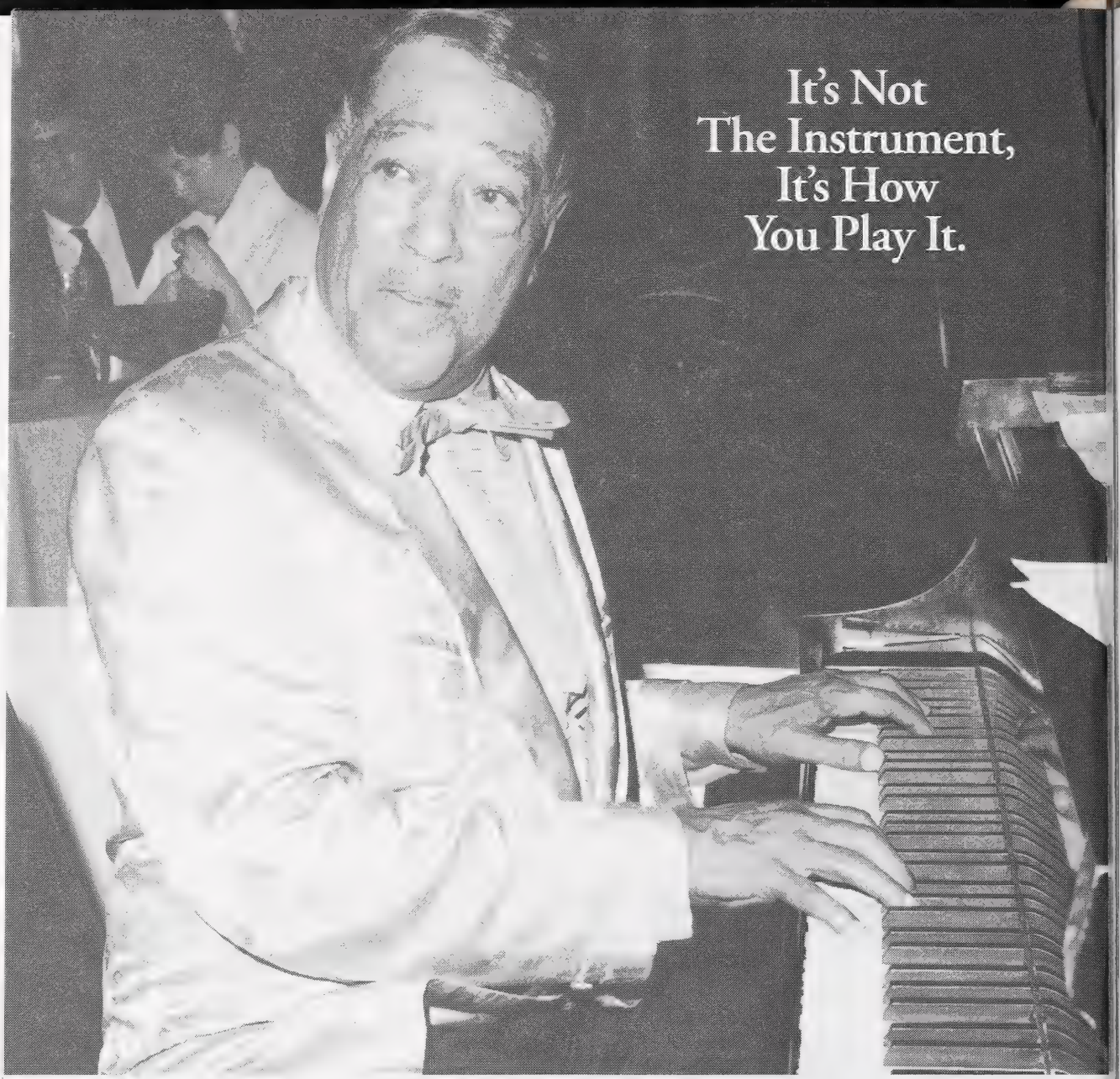
Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover photograph shows the cartouche directly above the Symphony Hall stage. Whereas numerous European halls traditionally highlighted various composers' names, Beethoven became the only composer whose name was inscribed on any of the plaques that trim the stage and balconies of Symphony Hall. The others were left empty since, at the time the Hall was opened, it was felt that only Beethoven's popularity would remain unchanged.



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Boston Symphony Chamber Players at Jordan Hall, Sunday, November 11, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, open their 1990-91 subscription season at Jordan Hall on Sunday, November 11, at 3 p.m. Baritone Sanford Sylvan is featured in John Harbison's *Words from Paterson*, on a program also including Piston's Divertimento for strings and winds and Beethoven's Septet in E-flat for strings and winds, Opus 20. Single tickets are $16, $12, and $9, available on the day of the concert at the Jordan Hall box office, or in advance at the Symphony Hall box office or by calling SymphonyCharge at (617) 266-1200.

Subscriptions at $42, $32, and $24 for the Chamber Players' three-concert series are still available; for complete subscription information, see page 14 of this program book.

With Thanks

We wish to express special gratitude to Richard P. and Claire W. Morse, major donors of the Rush Seats Program through the Morse Rush Seats Fund. A limited number of these generously underwritten tickets for the Boston Symphony Orchestra's Tuesday-evening, Friday-afternoon, and Saturday-evening subscription concerts are made available at $6.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Willona Henderson Sinclair Chair

Donald Sinclair was one of the nation's early pioneers in the development and manufacture of electrical measuring instruments and automated test systems. He was also a dedicated public servant—a man who left his mark on a large number of professional, civic, and cultural activities and a devoted husband to Willona Sinclair.

Both Donald and Willona were very interested in music. They began attending Symphony Hall concerts in 1932 and always enjoyed attending them together. Donald Sinclair gave his wife the Willona Henderson Sinclair Chair as a fiftieth wedding anniversary gift, which was very meaningful for her. Before he died in 1985, Dr. Sinclair was chairman emeritus of GenRad Inc. He was an Overseer of the Boston Symphony Orchestra, a Trustee of the Wang Center, and the proud father of four children. Mrs. Sinclair was chairman of the BSO's Stage Door lecture series and of the Pre-Symphony Suppers. An Overseer of the BSO, she was also active in the BSO's 100th anniversary festivities and the 90th-year fund drive. The Willona Henderson Chair, which endows the principal harp position, is currently held by Ann Hobson Pilot.

Art Exhibits in the Cabot-Cahners Room

For the seventeenth year, a variety of Boston-area galleries, museums, schools, and nonprofit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through November 19 are works from the Carnegie Hall Photo Exhibition, to be followed by works from the Dyansen Gallery (November 19-December 14) and the Water Street Gallery (December 14-January 17). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance given by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for a la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert. Speakers for upcoming Supper Talks include BSO violinist Si-Jing Huang (Tuesday, November 6), BSO percussionist Frank Epstein (Thursday, November 8), and BSO

References furnished on request

Armenta Adams
American Ballet Theater
Michael Barrett
John Bayless
Leonard Bernstein
William Bolcom
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Boston Pops Orchestra
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Boston Symphony Orchestra
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violinist Ronald Knudsen and BSO cellist Sato Knudsen, who are father and son (Thursday, November 15). Upcoming Supper Concerts will feature music of Beethoven and Hofmann (November 3) and music of Mozart and Maxwell Davies (January 3 and 8). The suppers are priced at $22 per person for an individual event, $61 for any three, or $118 for any six. Advance reservations must be made by mail. For reservations the week of the Supper, please call (617) 638-9390. All reservations must be made at least 48 hours prior to the Supper. For further information, please call (617) 266-1492, ext. 516.

BSO Guests on WGBH-FM-89.7

In the coming weeks, *Morning pro Musica* with Robert J. Lurtsema will feature live interviews with BSO guest conductors and soloists: guest conductor Kurt Sanderling, who will lead the orchestra in two programs, appears on Monday, November 5; guest conductor Catherine Comet, music director of the American Symphony Orchestra, and cellist Heinrich Schiff, both making their BSO debuts, appear on Friday, November 16; and guest conductor Marek Janowski, who will lead music of Schumann and Bruckner, appears on Monday, November 26. All interviews begin at 11 a.m.

BSO Members in Concert

BSO violist Michael Zaretsky performs Schnittke's Viola Concerto with the Boston University Symphony Orchestra at BU's Tsai Performance Center, 685 Commonwealth Avenue in Boston, on Friday, November 2, at 8 p.m. Also on the program are Busoni's *Berceuse élégiaque* and Elgar's Symphony No. 2; David Hoose conducts. General admission is $5 ($3 seniors and students).

The John Oliver Chorale opens its 1990-91 subscription season with Swiss composer Frank Martin's *Requiem* and the United States premiere of Martin's *Pilate* on Saturday, November 3, at 8 p.m. at St. Paul's Church in Cambridge, at Bow and Arrow streets. The soloists are soprano Dominique Labelle, mezzo-soprano Gloria Raymond, tenor Paul Kirby, baritone Paul Rowe, and bass Donald Wilkinson. Single tickets are $20, $14, and $5; season subscriptions are also available. For further information, call (617) 325-0886.

Max Hobart leads the North Shore Philharmonic in the ballet music from Gounod's *Faust*, Mozart's Violin Concerto No. 4 with soloist Ayano Ninomiya, and Beethoven's Symphony No. 1 on Sunday, November 4, at Salem High School. Tickets are $9 ($7 seniors). For further information, call 1-631-6513.

Ronald Knudsen leads the Newton Symphony Orchestra in the opening concert of its 25th Anniversary Season on Sunday, November 4, at 8 p.m. at Aquinas Junior College, 15 Walnut Park in Newton. Sanford Sylvan is soloist in the world premiere of Charles Fussell's *Wilde*, a Symphony for Baritone and Orchestra, commissioned by the Newton Symphony Orchestra, on a program also including the Mussorgsky/Ravel *Pictures at an Exhibition*. Single tickets are $14 and $12; season subscriptions are also available. Call (617) 965-2555 for further information.

Violist Patricia McCarty and pianist Ellen Weckler will present a recital on Friday, November 9, at 8 p.m. at the Pickman Concert Hall at the Longy School of Music of Cambridge. The American Music Week program will include sonatas by Hovhaness, Liebermann, and Foote, and the world premiere of a work by Elizabeth Vercoe. Admission is $8 ($4 seniors and students). Call (617) 720-3434 for further information.

Collage New Music, Frank Epstein, music director, performs the world premiere of Henri Lazarof's *Divertimento*, the Boston premieres of Andrew Imbrie's *Dream Sequence* and Jan Swafford's *They Who Hunger*, and Luciano Berio's *Sequenza* for Solo Voice on Monday, November 12, at 8 p.m. at the Longy School of Music in Cambridge. David Hoose conducts, with soprano Joan Heller as the featured soloist. General admission is $10 ($5 students and seniors). For further information, call (617) 776-3166.

Leonard Bernstein
August 25, 1918—October 14, 1990



The loss of Leonard Bernstein is felt deeply by millions around the world, and particularly in his birthplace, the state of Massachusetts. He was born in Lawrence, raised in Brookline, and graduated from Harvard. The first orchestral concert he attended was played by the Boston Pops Orchestra under the direction of Arthur Fiedler.

The Boston Symphony Orchestra was privileged to share a unique association with Leonard Bernstein spanning more than five decades. In 1939, having just graduated from Harvard, he led Brahms' *Academic Festival* Overture on Boston's Charles River Esplanade, after winning a prize in a newspaper competition. In 1940 he was accepted by then BSO Music Director Serge Koussevitzky, his most influential mentor, into the first class of the Tanglewood Music Center, where Mr. Bernstein continued to teach, conduct, and provide spiritual guidance through this past summer. His concert appearances as conductor and pianist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood spanned the years 1944 to 1990. As an Advisor to Tanglewood in the early 1970s he shared responsibility for its artistic direction with Seiji Ozawa and Gunther Schuller. Mr. Bernstein composed two works for the Boston Symphony Orchestra: his Symphony No. 3, *Kaddish*, commissioned for the orchestra's 75th anniversary, and his Divertimento for Orchestra, commissioned for the BSO's centennial in 1981. Tanglewood was the site of his seventieth birthday celebration in 1988, and of his final conducting appearances this past August. In addition, Mr. Bernstein was a significant influence upon the career of Seiji Ozawa, whose first professional position was as Mr. Bernstein's assistant with the New York Philharmonic.

But his musical influence stretched far beyond the confines of Boston and Massachusetts—farther, in fact, than that of any previous American composer or conductor. He was greatly talented in so many ways that he seems to have lived several lives simultaneously. A natural conductor, he was the first American to be named music director of a major American symphony orchestra, the New York Philharmonic, only one of many firsts that he enjoyed in a career lasting nearly a half-century, and that took him to the pinnacle of his profession. He actively promoted the work of many American composers, and he was more responsible, perhaps, than any other single person for making Mahler's works part of the standard repertory. And he

attracted a new audience to classical music through his remarkable gifts as a teacher, especially in his "Omnibus" and "Young People's Concerts" television shows, which reached audiences in places where a live symphony orchestra would scarcely be found. Who can count the number of musicians and music lovers who found their way to this art through Leonard Bernstein's informative yet congenial introduction?

As a composer he steadfastly avoided confinement to genre; he would create a symphony at the same time he was working on a Broadway show. This was a stumbling block to many friends and admirers who wished he might concentrate solely on concert music or, alternatively, on the musical theater. But his gifts, his love for all kinds of music, his sense of the theater, and his pride in being an American all contributed to making him the kind of composer who would follow the path of his own all-embracing muse. In addition to his three symphonies (*Jeremiah*, *The Age of Anxiety*, and *Kaddish*), his ballets (*Fancy Free*, *Facsimile*, *The Dybbuk*), his film score (*On the Waterfront*), his violin concerto (*Serenade [after Plato's Symposium]*), his theatrical and controversial *Mass*, his operas (*Trouble in Tahiti* and its sequel *A Quiet Place*), his song cycles (including *Songfest* and *Arias and Barcarolles*), and many other smaller works, he left an imperishable series of Broadway shows (*On the Town*, *Wonderful Town*, *Candide*, and above all, *West Side Story*).

He was a superb pianist who only occasionally demonstrated this talent in concert or on recording. In addition he had an astonishing musical memory that allowed him to sit down at the piano and play without music almost any work in the literature that he might want to discuss. This gift was revealed most often to the lucky few who had the opportunity to study conducting with him. And to those young musicians—conductors, composers, singers, and instrumentalists—in whom he discerned special talent, he showed an unfailing generosity with advice, opportunities to gain experience, and recommendations.

Music was, without question, the core of his being. Yet Leonard Bernstein was a remarkably well-rounded human being with a penetrating mind and a quick sense of humor. He read avidly, remembered and quoted poetry almost as much as he did music, learned languages quickly, thrived on word games and puzzles. Throughout his life he fought for causes in which he believed. He carried the light of his music and his brilliance around the world both in personal appearances and through electronic media.

A ceaseless dynamo of activity until almost the very end, Leonard Bernstein lived life enthusiastically. A serious student of the scriptures, he knew that once he passed the allotted "threescore years and ten" in 1988, he was living on time borrowed from God. But he filled his seventy-two years with adventure and achievement enough to fill four or five ordinary lives. Even so, those whose lives were touched by him—even distantly through a recording or a television show or attendance at his concerts—hoped that his recently announced retirement from conducting would give him rest, rejuvenation, and many years in which to continue his composition and teaching. It was not to be. We mourn the loss of so strong a beacon, even as we remember with gratitude the gifts he has given us.

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Seiji Ozawa



Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his eighteenth year as the BSO's music director. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. This spring Mr. Ozawa will lead the orchestra on a seven-city North American tour; a tour to seven European cities will follow the 1991 Tanglewood season.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Saito Kinen Orchestra, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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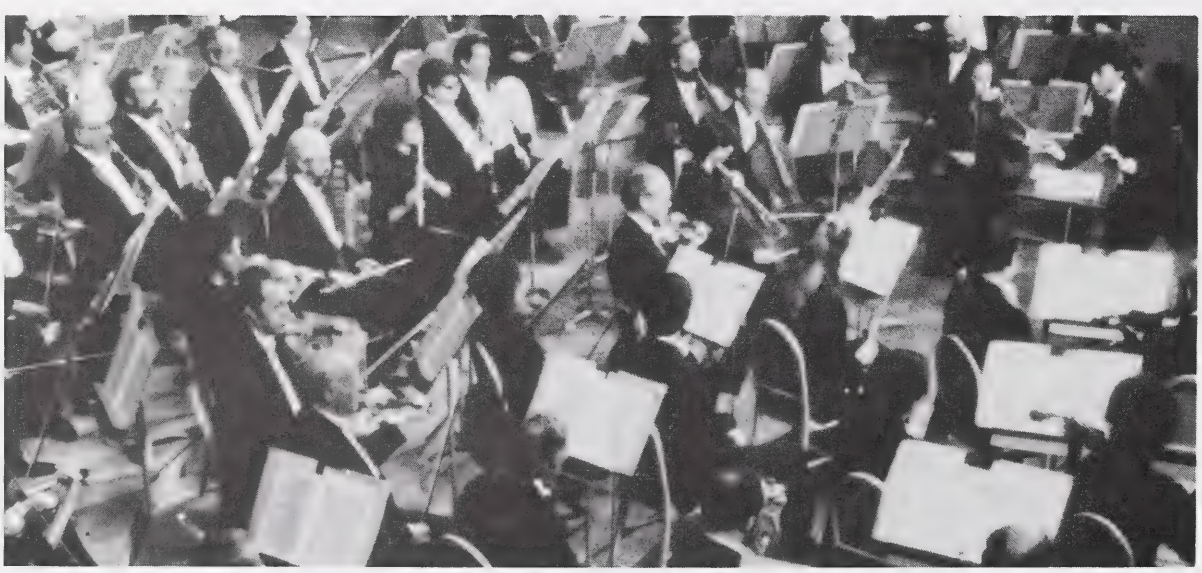
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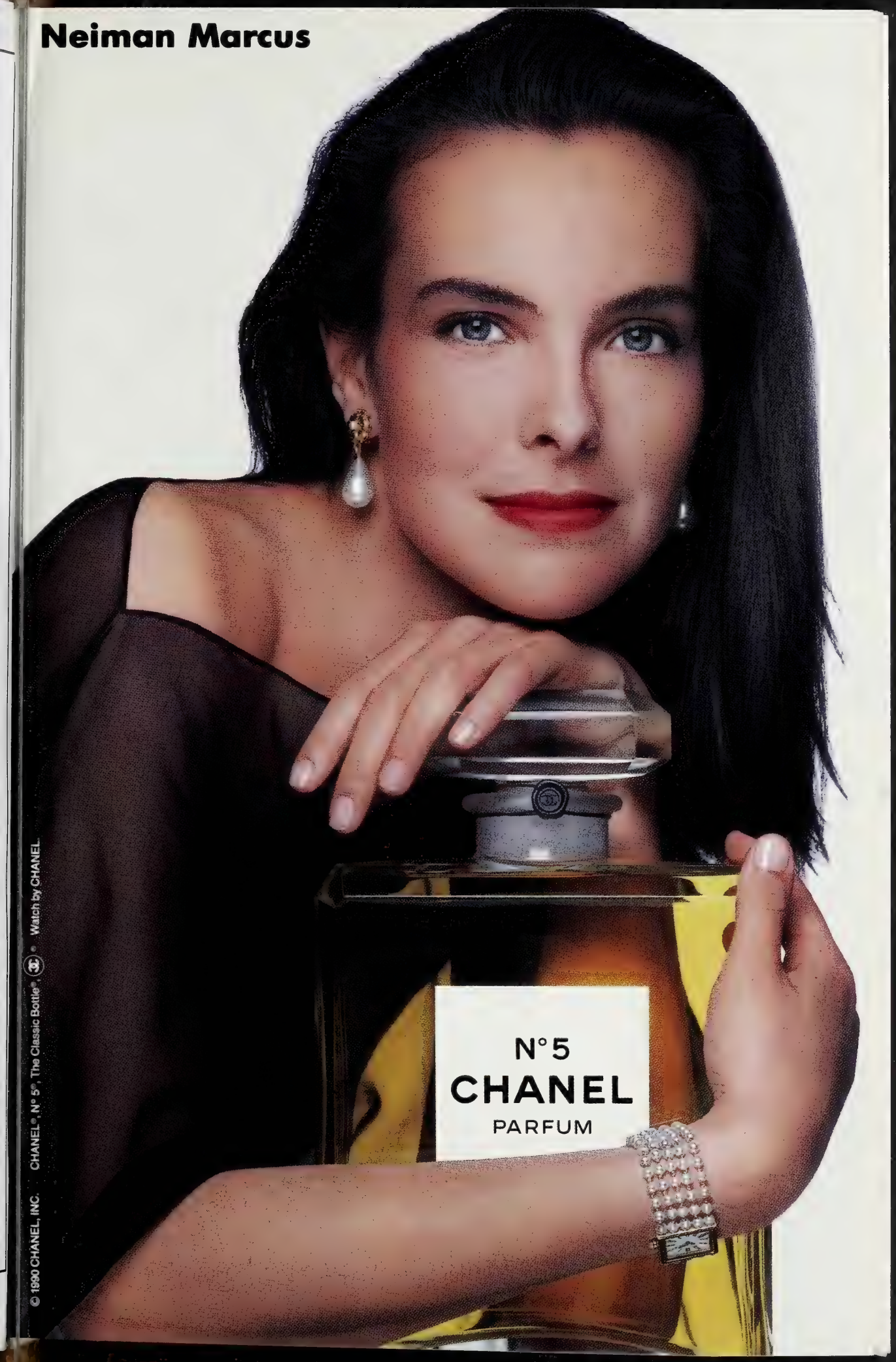
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BEETHOVEN Septet in E-flat for strings and winds, Op. 20

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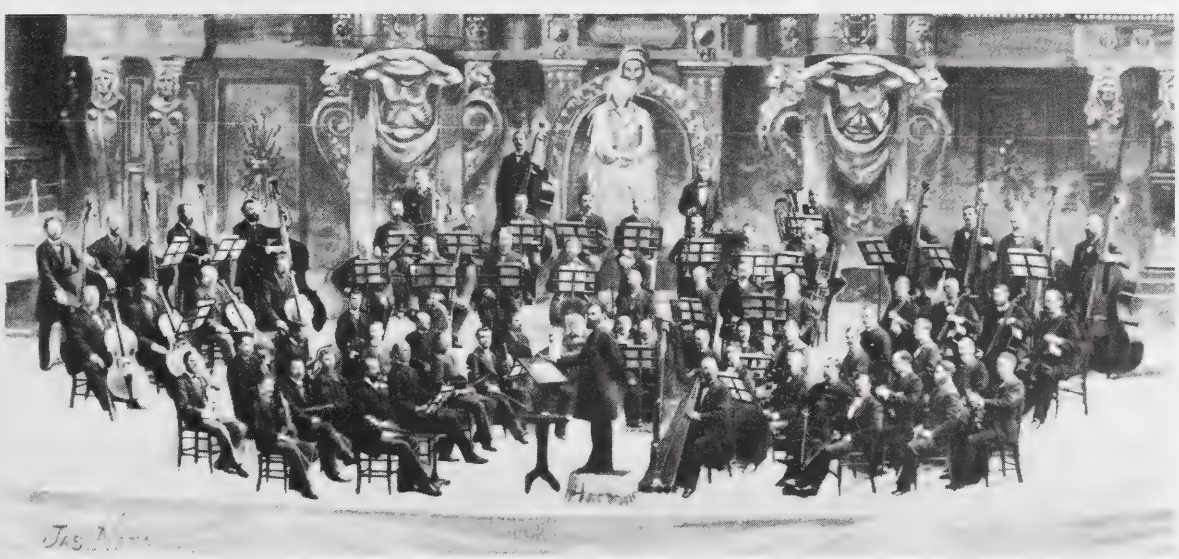
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A Brief History of the Boston Symphony Orchestra

Now in its 110th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrated its fiftieth anniversary this past summer. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition that would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his eighteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of Tanglewood Music Center, and recent works commissioned from such prominent composers as John Cage, Hans Werner Henze, Peter Lieberson, and Bernard Rands. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

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Friday, November 2, at 2
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Tuesday, November 6, at 8

KURT SANDERLING conducting

HAYDN — Overture to *La fedeltà premiata*

MOZART — Piano Concerto No. 25 in C, K.503
Allegro maestoso
Andante
[Allegretto]

ALICIA DE LARROCHA

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BEETHOVEN — Symphony No. 6 in F, Opus 68, *Pastoral*
Awakening of happy feelings upon reaching the countryside. Allegro non troppo
Scene at the brook. Andante molto mosso
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Joseph Haydn
Overture to *La fedeltà premiata*



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed his opera buffa La fedeltà premiata *("Constancy rewarded") in 1780 for the opening of the new opera house at Eszterháza. The first performance took place on February 25, 1781. These are the first performances by the Boston Symphony Orchestra of any music from the opera. The score calls for flute, two oboes, two bassoons, two horns, timpani, and strings.*

For all Haydn's fame today and for all our familiarity with some dozens of masterworks in the genres of the symphony, the string quartet, the piano trio, the piano sonata, the Mass, and the oratorio, we remain largely ignorant of a very substantial part of his enormous output. No significant aspect of his work has been less available until quite recently than his operas. During the last two decades, Antal Dorati recorded most of Haydn's operas, and others have followed suit. More and more they are coming to be mounted on the stage as well, giving us the opportunity to judge their theatrical effectiveness directly. But still to most people Haydn remains the "father of the symphony" and the "father of the string quartet" (which, we might suppose, is quite enough paternity for any man). Yet of the thirty years he spent in the service of the Prince Nikolaus Eszterházy, the last half was primarily devoted to opera.

The taste in Eszterháza ran toward light works, while Haydn himself was moving in the direction of greater seriousness, increasingly attempting the difficult fusion of the comic and the expressive. It is a mixture that Mozart perfected in his three Italian operas to librettos by Lorenzo da Ponte, but Haydn was already tilling the same field a decade earlier, and he described several of his operas, including *La fedeltà premiata*, as "*dramma giocoso*," the same description Mozart gave to *Don Giovanni*. His operas seem to have been highly regarded by the critics, at least, if not always popular successes. In 1784 *La fedeltà premiata* was mounted in Vienna (sung in German as *Die belohnte Treue*) by the troupe of Emanuel Schikaneder, later to be the librettist of *The Magic Flute*. A journalist writing for the *Wienerische Kronik* (*Vienna Chronicle*) marveled at Haydn's versatility and lamented that he was "just as unappreciated as Handel whom the English, after his death, gave a place in the royal vaults of Westminster [Abbey] so that, as a wit observed, posterity could know where the kings of England lie." Haydn himself was proud of his operatic work, though after hearing Mozart's great Da Ponte operas, he generously noted that the younger man surpassed him in this field.

At Eszterháza, *La fedeltà premiata* was performed repeatedly over a period of years. Haydn regarded it with special affection, and with good reason, since its scope and variety surpass anything else he composed in that period. The story of *La fedeltà premiata* is as complicated as most operatic plots and need not detain us here except to note that, as the title already tells us, virtue is rewarded in the end after severe sacrifice. The opera deals with a sacrifice to be made to the goddess Diana, the huntress; this fact motivates Haydn's overture, a wonderful, galloping evocation of the hunt. Haydn himself was so pleased with it that he reused it as the finale to Symphony No. 73.

—Steven Ledbetter

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Wolfgang Amadè Mozart
Piano Concerto No. 25 in C, K.503



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed the C major concerto, K.503, on December 4, 1786, and may have played the first performance in Vienna later that month. Sebastian Bach Mills played the first American performance with Carl Bergmann and the Philharmonic Society at the Academy of Music in New York on November 4, 1865. Carl Baermann was soloist and Georg Henschel the conductor for the first Boston Symphony performance in March 1883. It then disappeared from the Boston Symphony repertory until July 1962, when Claude Frank played it under Charles Munch at Tanglewood. Since then, BSO performances have featured Stephen Bishop under the direction of Colin Davis, Malcolm Frager under Andrew Davis, Rudolf Firkušny under Herbert Blomstedt, Garrick Ohlsson under James Conlon, and, on the most recent subscription concerts, in February 1987, Radu Lupu under Kurt Masur. Alicia de Larrocha was soloist for the most recent Tanglewood performance in July 1990, under Pascal Verrot. The concerto is scored for solo piano with orchestra of one flute, two each of oboes, bassoons, horns, and trumpets, timpani, and strings. Mozart left no cadenzas for this concerto; Alicia de Larrocha plays a first-movement cadenza by Robert Casadesus.

In just under three years, Mozart wrote twelve piano concertos. It is the genre that absolutely dominates his work schedule in 1784, 1785, and 1786, and what he poured out—almost all of it for his own use at his own concerts—is a series of masterpieces that delight the mind, charm and seduce the ear, and pierce the heart. They are the ideal realization of what might be done with the piano concerto. Beethoven a couple of times reaches to where Mozart is, and perhaps Brahms, too, but still, in this realm Mozart scarcely knows peers. K.503 is the end of that run. It comes at the end of an amazing year, amazing even for Mozart, that had begun with work on *The Impresario* and *Figaro*, and whose achievements include the A major piano concerto, K.488, and the C minor, K.491, the E-flat piano quartet, the last of his horn concertos, the trios in G and B-flat for piano, violin, and cello, as well as the one in E-flat with viola and clarinet, and the sonata in F for piano duet, K.497. Together with the present concerto he worked on the *Prague* Symphony, finishing it two days later, and before the year was out he wrote one of the most personal and in every way special of his masterpieces, the concert aria for soprano with piano obbligato and orchestra, "*Ch'io mi scordi di te*," K.505.

Such a list does not reflect how Mozart's life had begun to change. On March 3, 1784, for example, he could report to his father that he had twenty-two concerts in thirty-eight days: "I don't think that this way I can possibly get out of practice." A few weeks later, he wrote that for his own series of concerts he had a bigger subscription list than two other performers put together, and that for his most recent appearance the hall had been "full to overflowing." In 1786, the fiscal catastrophes of 1788, the year of the last three symphonies, were probably unforeseeable, and one surpassing triumph still lay ahead of him, the delirious reception by the Prague public of *Don Giovanni* in 1787. *Figaro* was popular in Vienna, but not more than other operas by lesser men, and certainly not enough to buoy up his fortunes for long. Perhaps it is



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even indicative that we know nothing about the first performance of K.503. Mozart had planned some concerts for December 1786, and they were presumably the occasion for writing this concerto, but we have no evidence that these appearances actually came off.

What has changed, too, is Mozart's approach to the concerto. It seems less operatic than before, and more symphonic. The immediately preceding one, the C minor, K.491, completed March 24, 1786, foreshadows this, but even so, K.503 impresses as a move into something new. Its very manner is all its own. For years, and until not so long ago, it was one of the least played of the series, and it was as though pianists were reluctant to risk disconcerting their audiences by offering them Olympian grandeur and an unprecedented compositional richness where the expectation was chiefly of charm, operatic lyricism, and humor.

This is one of Mozart's big trumpets-and-drums concertos, and the first massive gestures make its full and grand sonority known. But even so formal an exordium becomes a personal statement at Mozart's hands—"cliché becomes event," as Adorno says about Mahler—and across the seventh measure there falls for just a moment the shadow of the minor mode. And when the formal proclamations are finished, the music does indeed take off in C minor. Such harmonic—and expressive—ambiguities inform the whole movement. Mozart always likes those shadows, but new here are the unmodulated transitions from major to minor and back, the hardness of his chiaroscuro. The first solo entrance is one of Mozart's most subtle and gently winsome. The greatest marvel of all is the development, which is brief but dense, with a breathtaking harmonic range and an incredible intricacy of canonic writing. The piano has a delightful function during these pages, proposing ideas and new directions, but then settling back and turning into an accompanist who listens to the woodwinds execute what he has imagined. (And how keenly one senses Mozart's own presence at the keyboard here!)

The Andante is subdued, formal and a little mysterious at the same time, like a knot garden by moonlight, and remarkable too for the great span from its slowest notes to its fastest. For the finale, Mozart goes back to adapt a gavotte from his then five-year-old opera *Idomeneo*. In its courtly and witty measures, there is nothing to prepare us for the epiphany of the episode in which the piano, accompanied by cellos and basses alone (a sound that occurs nowhere else in Mozart), begins a smiling and melancholy song that is continued by the oboe, the flute, the bassoon, and in which the cellos cannot resist joining. Lovely in itself, the melody grows into a music whose richness of texture and whose poignancy and passion astonish us even in the context of the mature Mozart. From that joy and pain Mozart redeems us by leading us back to his gavotte and from there into an exuberantly inventive, brilliant ending.

—Michael Steinberg

Now Artistic Adviser of the Minnesota Orchestra, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.



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Ludwig van Beethoven
Symphony No. 6 in F, Opus 68, *Pastoral*



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. Beethoven did the bulk of the composing of the Sixth during the fall of 1807 and the early part of 1808 (a few sketches go back as far as 1803); he had sold the symphony to the publisher Breitkopf & Härtel by September 1808. The Sixth Symphony was first performed—along with the Fifth Symphony, the Fourth Piano Concerto, the Choral Fantasy, and several movements of the Mass in C, Opus 86, all in their premiere performances as well—on December 22, 1808, at the Theater-an-der-Wien in Vienna. The first American performance took place in Philadelphia on November 26, 1829, at a concert of the Musical Fund Society, Charles Hupfeld conducting. Henry Schmidt led the first Boston performance, given by the Academy of Music at the Odeon on January 15, 1842. Forty years later the Boston Symphony Orchestra played the Pastoral *Symphony under Georg Henschel in the inaugural season on January 6, 1882. Since then the BSO has performed it under the baton of Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Charles Munch, Lorin Maazel, Erich Leinsdorf, Joseph Krips, William Steinberg, Ferdinand Leitner, Leonard Bernstein, Seiji Ozawa, Michael Tilson Thomas, who gave the orchestra's most recent Tanglewood performance in August 1984, Klaus Tennstedt, and Bernard Haitink, who gave the most recent subscription performances in April and May 1989. The most recent Tanglewood performance was given by Roger Norrington and the London Classical Players in August 1989. The symphony is scored for two flutes and piccolo, pairs of oboes, clarinets, bassoons, horns, trumpets, and trombones, plus timpani and strings.*

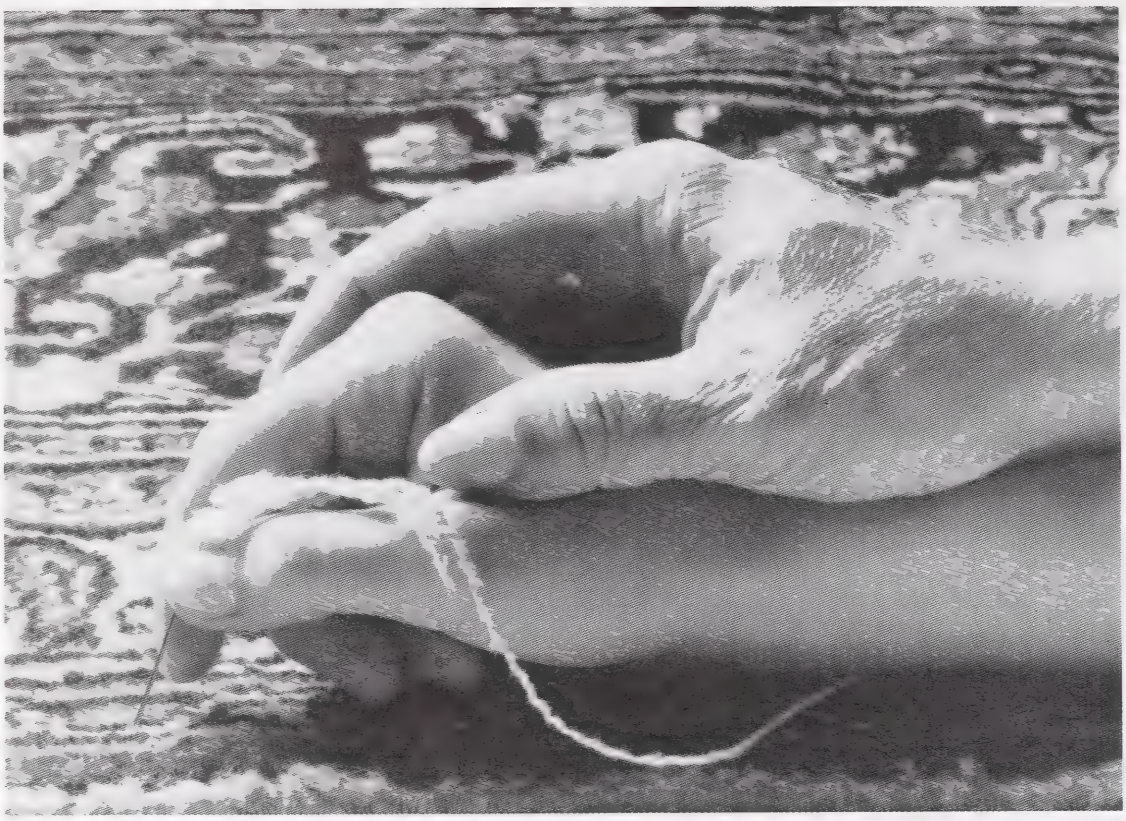
The delight that Beethoven took in the world of nature is attested by countless stories from many periods of his life. When in Vienna he never failed to take his daily walk around the ramparts (which would then have afforded a much more rural view

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than the same walk does today—especially because the ramparts themselves have been removed and turned into the giant Ringstrasse, the multi-lane thoroughfare that girdles the old center of Vienna), and during his summers spent outside of town he would be outdoors most of the day. The notion of treating the natural world in music seems to have occurred to him as early as 1803, when he wrote down in one of his sketchbooks a musical fragment in 12/8 time (the same meter used in the *Pastoral* Symphony for the "Scene at the brook") with a note: "Murmur of the brook." Underneath the sketch he added, "The more water, the deeper the tone." Other musical ideas later to end up in the Sixth Symphony appear in Beethoven's sketchbooks sporadically in 1804 and during the winter of 1806-07, when he worked out much of the thematic material for all of the movements but the second. But it wasn't until the fall of 1807 and the spring of 1808 that he concentrated seriously on the elaboration of those sketches into a finished work; the piece was apparently completed by the summer of 1808, since on September 14 he reached an agreement with the publisher Breitkopf & Härtel for the sale of this symphony along with four other major works.

One thing that aroused discussion of the new symphony—a debate that lasted for decades—was the fact that Beethoven provided each movement of the work with a program, or literary guide to its meaning. His titles are really only brief images, just enough to suggest a setting:

I. Awakening of happy feelings upon reaching the countryside.
II. Scene at the brook.
III. Cheerful gathering of the country folk.
IV. Thunderstorm.
V. Shepherd's song. Happy, grateful feelings after the storm.

Many romantic composers and critics saw in this program a justification for the most abstruse kinds of storytelling in symphonic writing, but the program is certainly not necessary for an understanding of the music as Beethoven finally left it, for there is nothing here that departs from expectation *simply* for narrative reasons. Still, there have been some unlikely, even bizarre attempts to illustrate the symphony, which go from an 1829 production in London with six actors and a ballet company up to the detailed Disney scenario for *Fantasia*, replete with amorous centaurs, cupids, and a mighty Zeus throwing thunderbolts until he is tired and then curling up for a nap under a convenient cloud—a far cry from the composer's intentions.

Much more important for an understanding of Beethoven's view than the headings of the movements is the note that Beethoven caused to be printed in the program of the first performance: "Pastoral Symphony, more an expression of feeling than painting." He never intended, then, that the symphony be considered an attempt to represent events in the real world, an objective narrative, in musical guise. Rather, this symphony provided yet again what all of his symphonies had offered: subjective moods and impressions captured in harmony, melody, color, and the structured passage of time.

Beethoven's sketchbooks reveal that he was working on his Fifth and Sixth symphonies at the same time; they were finished virtually together, given consecutive opus numbers (67 and 68), and premiered on the same concert (where they were actually reversed in numbering—with the *Pastoral* Symphony, given first on the program, identified as "No. 5"). Yet no two symphonies are less likely to be confused, even by the most casual listener—the Fifth, with its demonic energy, tense harmonies, and powerful dramatic climaxes on the one hand, and the Sixth, with its smiling and sunny air of relaxation and joy on the other. Nothing shows more clearly the range of Beethoven's work than these two masterpieces, twins in their gestation, but not identical—rather fraternal twins of strongly differentiated characters. Popular biographies of Beethoven tend to emphasize the heaven-storming, herioc works of the middle period—the *Eroica* and Fifth symphonies, the *Egmont* Overture, the *Emperor* Con-

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certo, the Razumovsky string quartets, the *Waldstein* and *Appassionata* sonatas—at the expense of other aspects of his art. On the other hand, some critics of a "neo-classical" orientation claim to find the even-numbered symphonies including the *Pastoral* to be more successful than the overtly dramatic works. Both views are equally one-sided and give a blinkered representation of Beethoven—his art embraces both elements and more, as is clear from the intertwining conception and composition of the Fifth and Sixth symphonies.

Even in works of such contrasting character, Beethoven's concern for balance and for carefully articulated musical architecture remains evident, though the means by which he achieves these ends are quite different. The Fifth Symphony deals in harmonic tensions—dissonant diminished-seventh and augmented-sixth chords that color the mood almost throughout. The harmonic character of the Sixth Symphony is altogether more relaxed. Beethoven builds his extensive musical plan on the very simplest harmonies, on the chord relations that harmony students learn in the first few days of the course—tonic, dominant, and subdominant. The symphony revels in major triads from the very beginning, and the diminished-seventh chord is withheld until the thunderstorm of the fourth movement. As in the Fifth Symphony, the melodic material of the first movement is derived from the very beginning of the work, but rather than





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piling up in urgent search of a climactic goal, the thematic motives that arise from the opening measures of the *Pastoral* Symphony—there are at least four of them—are repeated often in a leisurely way that implies no hurry to get anywhere. Still, for all the apparent ease of passage, our course through the first movement is perfectly balanced with slow swings from tonic to dominant and back or lengthy phrases reiterating a single chord, then jumping to another, rather distant chord for more repetition. The fact that all this sheer repetition does not lead to fatigue or exasperation on the listener's part is tribute to Beethoven's carefully planned and varied orchestral colors and textures. Indeed, George Grove remarked in his study of this symphony that Beethoven "is steeped in Nature itself; and when the sameness of woods, fields, and streams can be distasteful, then will the Pastoral Symphony weary its hearers."

Through the exposition and much of the development in the first movement, Beethoven seems to have had little difficulty in sketching the symphony. But in planning the retransition—the passage that returns to the home key for the beginning of the recapitulation—he encountered difficulties and sketched several possible courses. In the one finally used, Beethoven moves quickly from the rather distant key of E major by regular steps of closely related keys: A, D, G minor, to C, the dominant of the home key of F. Here we expect him to prolong the harmonic tension and give us a crashing, dynamic arrival at the home key—but he sidesteps. Instead, he slips *past* F to the subdominant, B-flat, and quietly returns home by that most unusual course (the subdominant to tonic progression is the same one that produces an "Amen"—it is relaxed, not at all dramatic).

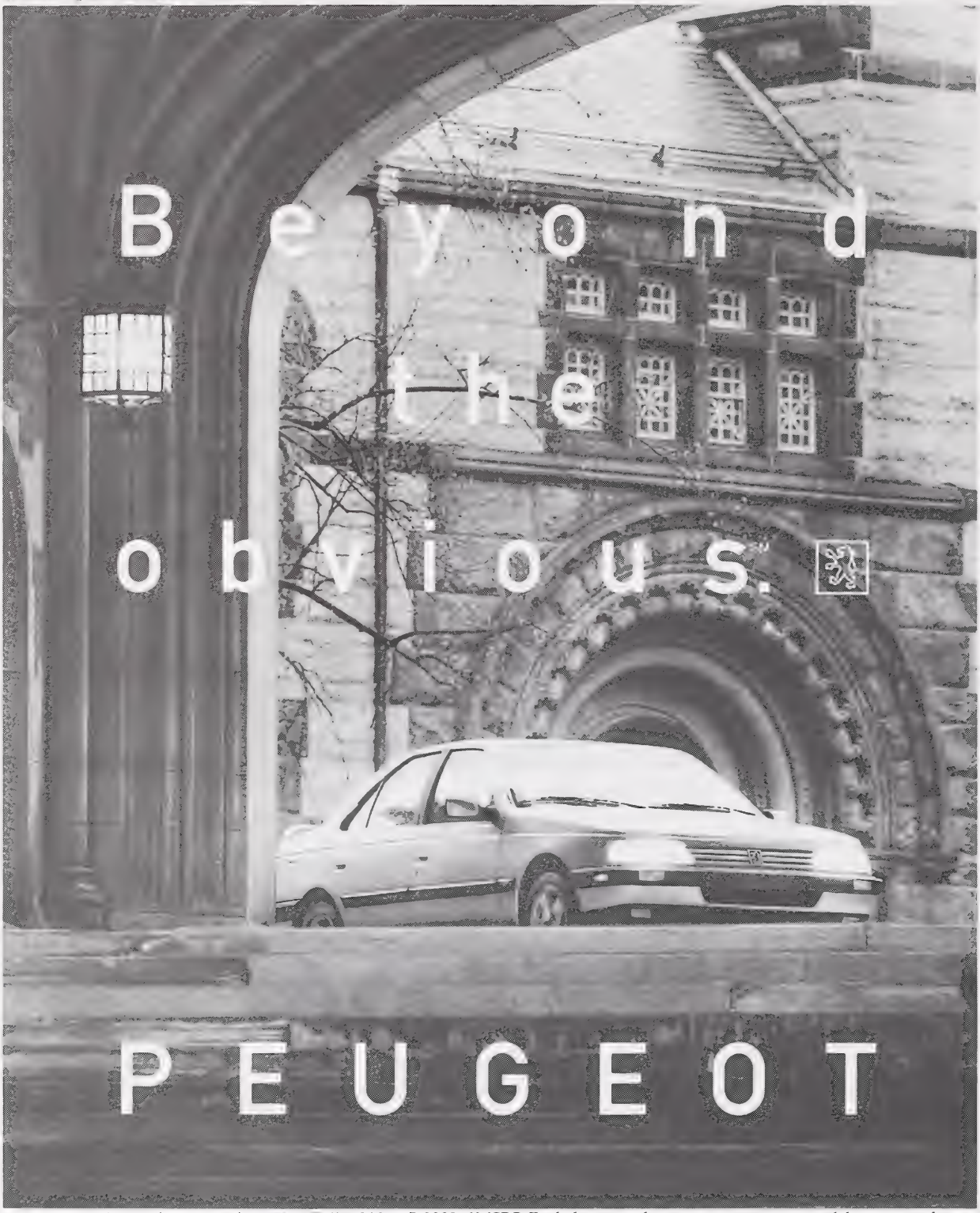
After sketching that version, Beethoven apparently suffered a momentary loss of nerve. Perhaps the return home was not clearly enough marked? It certainly differed from the corresponding point in most of his middle-period works. So he tried again and sketched a return by way of the dominant to a fortissimo statement of the main theme in the full orchestra. Further reconsideration apparently led him to realize that the louder, more powerful return was simply too strong for a movement as genial and relaxed as this one was, but he found a way of having his cake and eating it too. He returned to the original version, using the quieter subdominant approach to his home key; but, once having achieved F major, he could generate a loud statement in the orchestra by way of dominant harmony without its receiving undue weight, since it was no longer *the* return. Thus he reworked the more "dramatic" sketch and embedded it into the body of the recapitulation. This detail illustrates Beethoven's own sense of the kind of expressive character the *Pastoral* Symphony was turning out to have, and his determination to keep all parts of it consistent with its character, however much it might diverge from our expectations on the basis of his other works. This, of course, is the mark of a great composer: the so-called "standard" forms are not simply molds into which he pours so many tunes, but rather they are an organic response to the musical ideas generated from the very beginning of the piece.

One idea that does not appear at the very beginning but grows in importance throughout is a little figure of repeated notes in triplets first heard as a punctuation in clarinets and bassoons. As the movement progresses, that triplet rhythm insinuates itself more and more into the musical fabric until, by the beginning of the recapitulation, it is running along in counterpoint to the themes heard at the outset, and just before the close of the movement, the solo clarinet takes off on triplet arpeggios in what is virtually a cadenza.

The second movement is richly but delicately scored, with two muted solo cellos providing a background murmur along with second violins and violas, while the first violins and woodwinds embellish the melodic flow with a rich array of turns and trills. No one familiar with traditional means of musical expression in western music can fail to recognize the bucolic leisure of this Andante, even if Beethoven had never provided a title for the movement. The gentle running of water, bird song, soft breezes,

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Evidently, once you've looked beyond the obvious, it is difficult to see anything less.

and rustling leaves are all implicit in this music. At the same time, the richness of material is most satisfying. Beethoven is in no hurry to get through it, and his sense of architectural balance remains engaged. Even the one explicitly "programmatic" passage—the song of nightingale, quail, and cuckoo labeled as such in the flute, oboe, and clarinet just before the end of the movement—fits perfectly well as a purely musical passage (how many real birds sing in classical four-measure phrases?).

Only twice in Beethoven's symphonic output did he link the movements of a symphony so that they would be performed without a break. Significantly, this happened in two symphonies composed almost simultaneously—the Fifth and the Sixth. In the Fifth Symphony, the scherzo is connected to the finale by an extended, harmonically tense passage demanding resolution in the bright C major of the closing movement. Much the same thing happens in the *Pastoral* Symphony, although the level of tension is not nearly so high, and the linking passage has grown to a full movement itself. But here again we see that the supposedly romantic, form-breaking elements of the *Pastoral* Symphony do not depend on the composer's program to make sense: the scherzo, a real dance movement in F major, is interrupted just at its last chord by a dramatic Allegro in F minor. The violence of that extended passage gradually dies down and returns to the major mode for the final passage of rustic simplicity, a release from the tension of the Allegro whether or not one thinks of it as "grateful feelings after the storm." In both symphonies the transition moves from harmonic darkness and tension to the light of a major key established at the beginning of a new movement. It is characteristic of Beethoven to demonstrate that he can reach his goal in two opposing ways: in the Fifth, by way of a massive crescendo to a powerful fortissimo point of arrival; in the Sixth, by a steady decrescendo from the height of the "storm" to the tranquility of the clear weather that follows.

All three movements are filled with felicitous touches. The dance has a delightfully quirky offbeat strain for solo oboe, with the occasional appearance of a bassoon accompaniment consisting of three notes. This is supposed to be an intentional caricature of a village band that Beethoven encountered at a tavern near Mödling.

The storm is imaginatively and picturesquely scored, providing a veritable quarry of techniques that were mined by composers for decades. Berlioz spoke of Beethoven's orchestration here with the greatest admiration, and he helped himself to such devices as the thick, "stormy" sound produced by double basses running up a four-note fragment of the scale in the same time that the cellos run up a five-note fragment, so that they are together only on the very first note, and the remainder produces atmospheric dissonance. Beethoven withheld his big orchestral guns to this point. The trumpets had not played in the symphony until the middle of the third movement. Now trombones and timpani appear for the first time (the timpani, in fact, play *only* here), and the piccolo joins in at the height of the storm.

As the storm ends, a *ranz des vaches* or Swiss herdsman's song introduces the final major key movement and the "hymn of thanksgiving." The *ranz des vaches*, a melody borrowed by Beethoven for this spot, unmistakably identifies the setting in a world of pastoral simplicity. Its use here was an afterthought on the composer's part, but it was a highly appropriate one, since the first theme of the movement proper (heard in the violins) is part of the same family group—an arpeggiation of the major triad in a different position. Thus, once more, an element that might be labeled "programmatic" can be seen to nestle snugly and fittingly into what Tovey has called "a perfect classical symphony."

—S.L.

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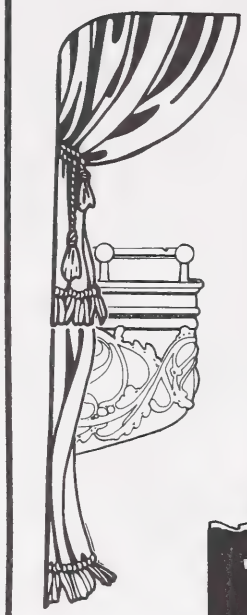
More . . .

Jens Peter Larsen's excellent Haydn article in The New Grove (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton, available in paperback). Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback) is a first-rate short introduction. The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it rather hard to digest. He offers an extensive and enthusiastic discussion of *La fedeltà premiata* in the second volume. Though he does not discuss the operas, no consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking; also a Norton paperback). *La fedeltà premiata* was recorded by Antal Dorati as part of his extended series of Haydn's operas, but it is currently out of print and no other version of either the opera as a whole or its overture is now available.

Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, The Music* is still worth knowing (Oxford paperback). Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback), though frustrating to read since it is built up out of many short sections dealing primarily with Mozart's character, personality, and genius, provides a stimulating point of view for readers who have not followed the recent specialist literature on the composer. Donald Francis Tovey analyzed many of the major concertos in his *Essays in Musical Analysis* (Oxford, also paperback). Cuthbert Girdlestone's *Mozart and his Piano Concertos* (Dover paperback) contains much information rather buried in decoratively elegant descriptions. *The Mozart Companion*, edited by H.C. Robbins Landon and Donald Mitchell (Norton paperback), contains two major chapters on the concertos: Friedrich Blume discusses their sources, Robbins Landon their musical origin and development. Philip Radcliffe's *Mozart Piano Concertos* is a brief contribution to the useful BBC Music Guides series (University of Washington paperback). Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style* (Viking; also Norton paperback). His discussion of the piano concertos is especially masterful.

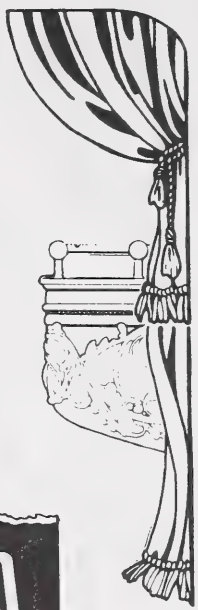
The Norton Critical Scores series includes a volume, edited by Joseph Kerman, devoted to K.503 with a complete study score of the work and a selection of informative analyses and other essays (Norton paperback). There are a number of distinguished recordings of K.503, two of them by pianists who have recently completed traversals of the entire series: Murray Perahia's reading with the English Chamber Orchestra is spacious and lyrical (CBS), and Alfred Brendel's with the Academy of St. Martin-in-the-Fields under the direction of Neville Marriner is elegant in its sensibility and refinement (Philips). Another fine recording that emphasizes the grandeur of K.503 is Vladimir Ashkenazy's with the Philharmonia Orchestra (London, available on compact disc, coupled with the *Coronation* Concerto). If you prefer historical instruments, Malcolm Bilson's reading with the English Baroque Soloists under the direction of John Eliot Gardiner is splendid (DG, also coupled with the *Coronation* Concerto). Not to be overlooked is the classic older recording by Leon Fleisher with George Szell and the Cleveland Orchestra, coupled with an equally irreplaceable performance of Beethoven's Fourth Piano Concerto (CBS).

The excellent Beethoven article by Alan Tyson and Joseph Kerman in The New Grove Dictionary of Music and Musicians is a short book in itself, and it has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot



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Forbes (Princeton, available in paperback). It has been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). There have, of course, been many studies of the symphonies. George Grove's *Beethoven and his Nine Symphonies*, though written nearly a century ago from a now-distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony*, edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (University of Washington paperback). Donald Francis Tovey's classic essays appear in *Essays in Musical Analysis* (Oxford, available in paperback). One of the most enlightening of all discussions of Beethoven's sketches and the light they throw on his process of composition is Philip Gossett's "Beethoven's Sixth Symphony: Sketches for the First Movement" in *Journal of the American Musicological Society* for Summer 1974. Though necessarily technical, the article deals with certain fundamental problems and analyzes, among other things, the way Beethoven sketched and worked out the return to the first-movement recapitulation discussed in the program note.

Recordings of Beethoven's works are, if anything, even more numerous than writings about him. Several complete cycles of the nine symphonies exist on compact disc, including distinguished sets from Leonard Bernstein and the Vienna Philharmonic (DG, six CDs) and no fewer than three different sets—from the 1960s, 1970s, and 1980s—by Herbert von Karajan with the Berlin Philharmonic (DG). I've always preferred the earliest of these, originally issued in 1963, which has the advantage of being recorded on five CDs (the others are on six). Toscanini's famous cycle with the NBC Symphony (RCA, five discs) is now available complete. Newer versions include a solid series by Christoph von Dohnányi with the Cleveland Orchestra (Telarc, five discs) and Roger Norrington's exciting performances on historical instruments with nineteenth-century seating (Angel, six discs). Individually, the *Pastoral* Symphony has been very well treated on recordings. Kurt Sanderling has recorded it with the Philharmonia Orchestra (Angel, coupled with the *Egmont* and *Coriolan* overtures). Some classic older readings have been reissued on compact discs—among them Bruno Walter's 1960 performance with the Columbia Symphony Orchestra, a mellow, glowing performance (CBS, coupled with the *Leonore* Overture No. 2). One of Otto Klemperer's most famous recordings, too, is of this symphony, now reissued on CD with music from *Egmont*, including vocal selections performed by Birgit Nilsson (Angel). New performances include an unmannered, genial reading by Vladimir Ashkenazy with the Philharmonia Orchestra (London).

—S.L.

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Kurt Sanderling



Born in 1912, Kurt Sanderling received his musical training in Berlin. He began as a pianist, accompanying Lieder recitals and coaching singers at the Berlin State Opera. Klemperer, Kleiber, Blech, and Furtwängler, all conducting in Berlin during those years, were formative influences on his development as a conductor. In 1936 Mr. Sanderling emigrated from Germany, serving first as conductor of the Moscow Radio Orchestra, then as music director of the Kharkov Philharmonic. In 1942 he was appointed permanent conductor of the Leningrad Philharmonic, a post he shared with Yevgeny Mravinsky until 1960. After World War II Mr. Sanderling made the first of his tours of Europe with the Leningrad Philharmonic. In 1960 he returned to Berlin to become music director of the Berlin Symphony Orchestra, leading that orchestra to international renown; as his international stature grew, concert tours with that ensemble took him to most of Europe and to Japan. From 1964 to 1967 he also conducted the Staatskapelle of Dresden. Mr. Sanderling's wide repertoire ranges from the baroque to the contemporary, and he has been kept constantly busy as a guest conductor with major orchestras in Europe, Japan, North America, Canada, and Australia. In 1972 he became the first guest conductor to lead the Philharmonia Orchestra of London after the retirement of Otto Klemperer. Since then he has conducted several times a year in London, and in 1981 he recorded the complete Beethoven symphonies with the Philharmonia. Mr. Sanderling's other recordings include the complete Brahms symphonies with the Staatskapelle of Dresden, the complete symphonies of Sibelius, the Fifth, Sixth, Eighth, Tenth, and Fifteenth symphonies of Shostakovich, Mahler's Ninth and Tenth symphonies, and Tchaikovsky's Fourth Symphony, which won the Grand Prix du Disque. In 1977 Mr. Sanderling retired as music director of the Berlin Symphony. He has since devoted his energies to appearing worldwide as a guest conductor, appearing regularly at the major European festivals in Prague, Salzburg, Warsaw, and Vienna, and in North America with such orchestras as the Los Angeles Philharmonic, the New York Philharmonic, the Boston Symphony, the St. Louis Symphony, the National Symphony, and the San Francisco Symphony. In addition to his BSO concerts, his 1990-91 schedule in North America includes appearances with the Los Angeles Philharmonic, the Cleveland Orchestra, the National Symphony, and the St. Louis Symphony. Mr. Sanderling made his Boston Symphony debut with two subscription programs in January 1988.

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Alicia de Larrocha



A favorite of audiences throughout the world, Spanish pianist Alicia de Larrocha has toured the United States three times each year since her return here in 1965, building a devoted audience for her performances in recital, with orchestra, and in chamber music. She plays regularly with the great orchestras and on the most prestigious recital series, and her catalogue of unique recordings is available worldwide. A native of Barcelona, Mme. de Larrocha gave her first public performance in 1929, when she was six. Arthur Rubinstein, a close friend of her teacher, encouraged her to continue her studies with Frank Marshall, who was then head of the Marshall Academy founded in her native city by Enrique Granados, the same institute for which Mme. de Larrocha serves as third president today. In 1947 she first toured outside of Spain; she made her British debut in 1953, followed by her American debut in 1955 with the Los Angeles Philharmonic under Alfred Wallenstein. Although she subsequently received the Paderewski Prize in London, as well as international honors for her early recordings of music by Granados and Albéniz, it was only in 1965, on her return visit to the United States for what amounted to a second debut here, that she earned her reputation as one of the world's great classical artists. Now an exclusive recording artist for BMG Classics on the RCA Victor Red Seal label, Mme. de Larrocha is recording the complete Mozart piano sonatas and has begun recording the Mozart piano concertos for that label. Previously she recorded extensively for London/Decca, winning three Grammy awards, two of them in successive years: in 1974, for Best Classical Solo Performance, for Albéniz's *Iberia*, and in 1975, for Best Soloist with Orchestra, for Ravel's two piano concertos and Fauré's *Fantaisie*. She received her third Grammy in 1989, for her digital recording of *Iberia*. In 1978 she received the Dutch Edison Prize for her complete recording of Granados' *Goyescas*, which also won the 1979 Deutsche Schallplattenpreis. That same year, *Musical America* honored the fiftieth anniversary of her debut by naming her "Musician of the Year." In 1982 the City of Barcelona awarded Mme. de Larrocha the Medallo d'Oro for artistic merit, and the Spanish National Assembly honored her with its gold medal "*al merito en las bellas artes*," which was presented to her by King Juan Carlos at a formal reception in Madrid. In 1989 she celebrated the Diamond Jubilee of her performing career. Alicia de Larrocha is also an honorary member of the Los Lazos de Dama of the Spanish Order of Civil Merit, and of the Order of Isabella la Catolica. Mme. de Larrocha made her Boston Symphony Orchestra debut in November 1971 and appeared with the orchestra most recently at Tanglewood this past summer.

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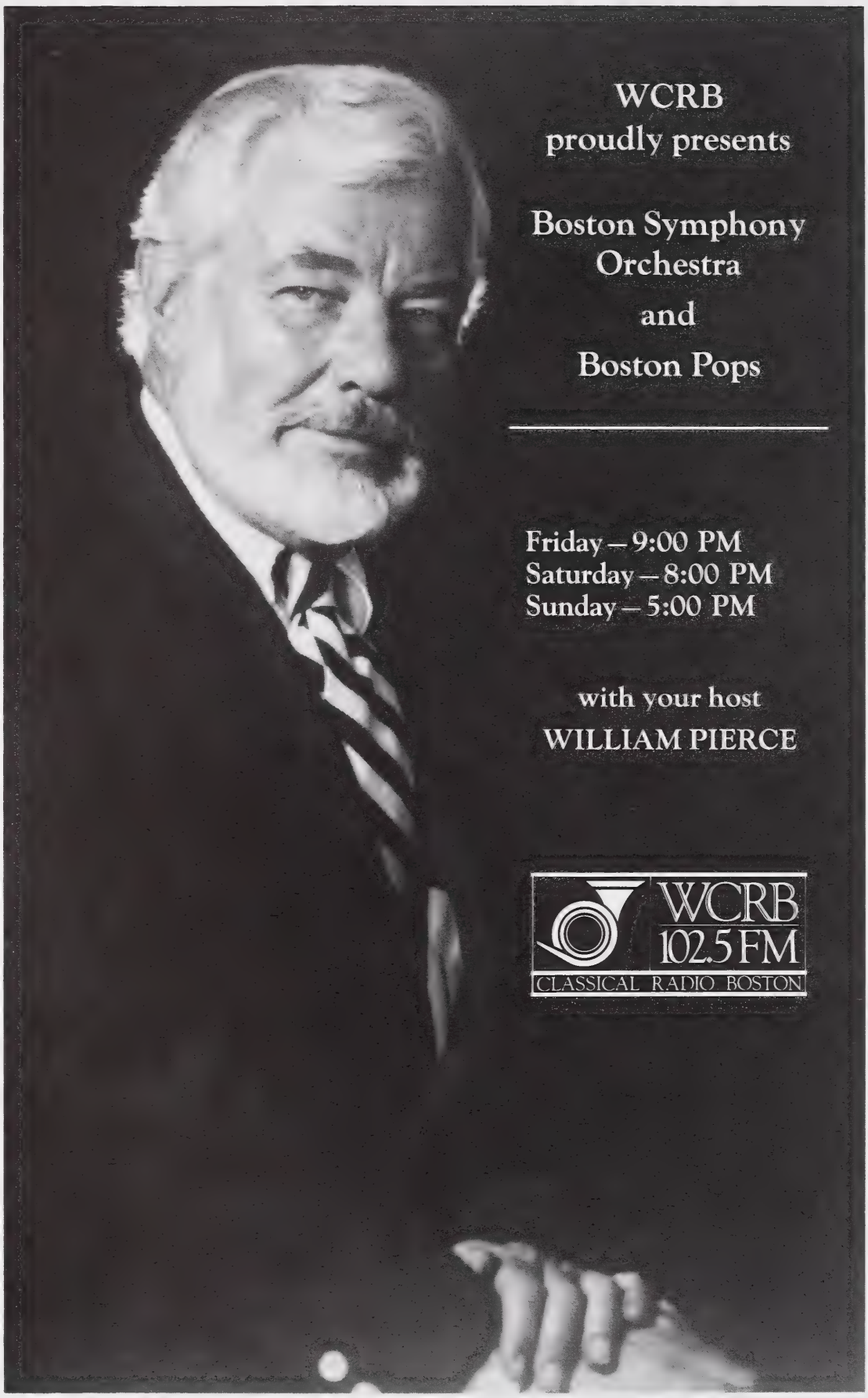
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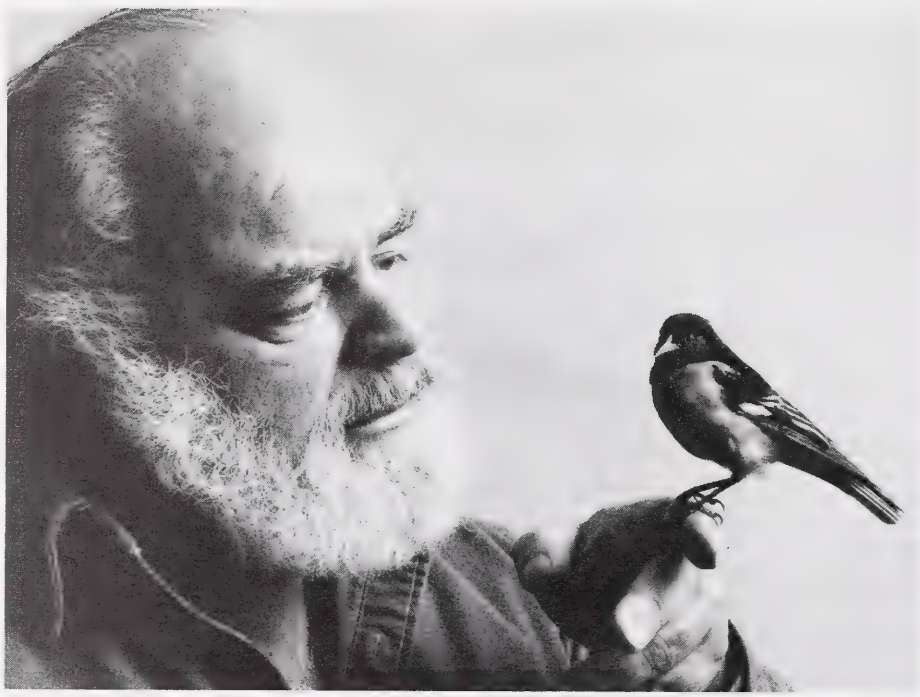
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Thursday, November 8, at 8
Friday, November 9, at 2
Saturday, November 10, at 8

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MOZART — Symphony No. 25 in G minor, K.183(173dB)
- Allegro con brio
- Andante
- Menuetto
- Allegro

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- Moderato
- Allegro
- Allegretto
- Andante—Allegro



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Thursday 'C' — November 8, 8-9:50
Friday 'A' — November 9, 2-3:50
Saturday 'B' — November 10, 8-9:50
KURT SANDERLING conducting

MOZART	Symphony No. 25
SHOSTAKOVICH	Symphony No. 10

Wednesday, November 14, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'A' — November 15, 8-10:05
Friday 'B' — November 16, 2-4:05
Saturday 'A' — November 17, 8-10:05
CATHERINE COMET conducting
HEINRICH SCHIFF, cello

WUORINEN	*Machault mon chou*
RAVEL	*Valses nobles et sentimentales*
SAINT-SAËNS	Cello Concerto No. 1
FAURÉ	*Elégie* for cello and orchestra
SHOSTAKOVICH	Symphony No. 1

Thursday 'C' — Wednesday, November 21, 8-10:05
Friday 'A' — November 23, 2-4:05
Saturday 'B' — November 24, 8-10:05
Tuesday 'B' — November 27, 8-10:05
MAREK JANOWSKI conducting
CHRISTIAN TETZLAFF, piano

SCHUMANN	Violin Concerto
BRUCKNER	Symphony No. 7

Wednesday, December 5, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'A' — December 6, 8-10:05
Friday 'B' — December 7, 2-4:05
Saturday 'B' — December 8, 8-10:05
SEIJI OZAWA conducting
PETER SERKIN, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

VERDI	Four Sacred Pieces
SCHOENBERG	Piano Concerto
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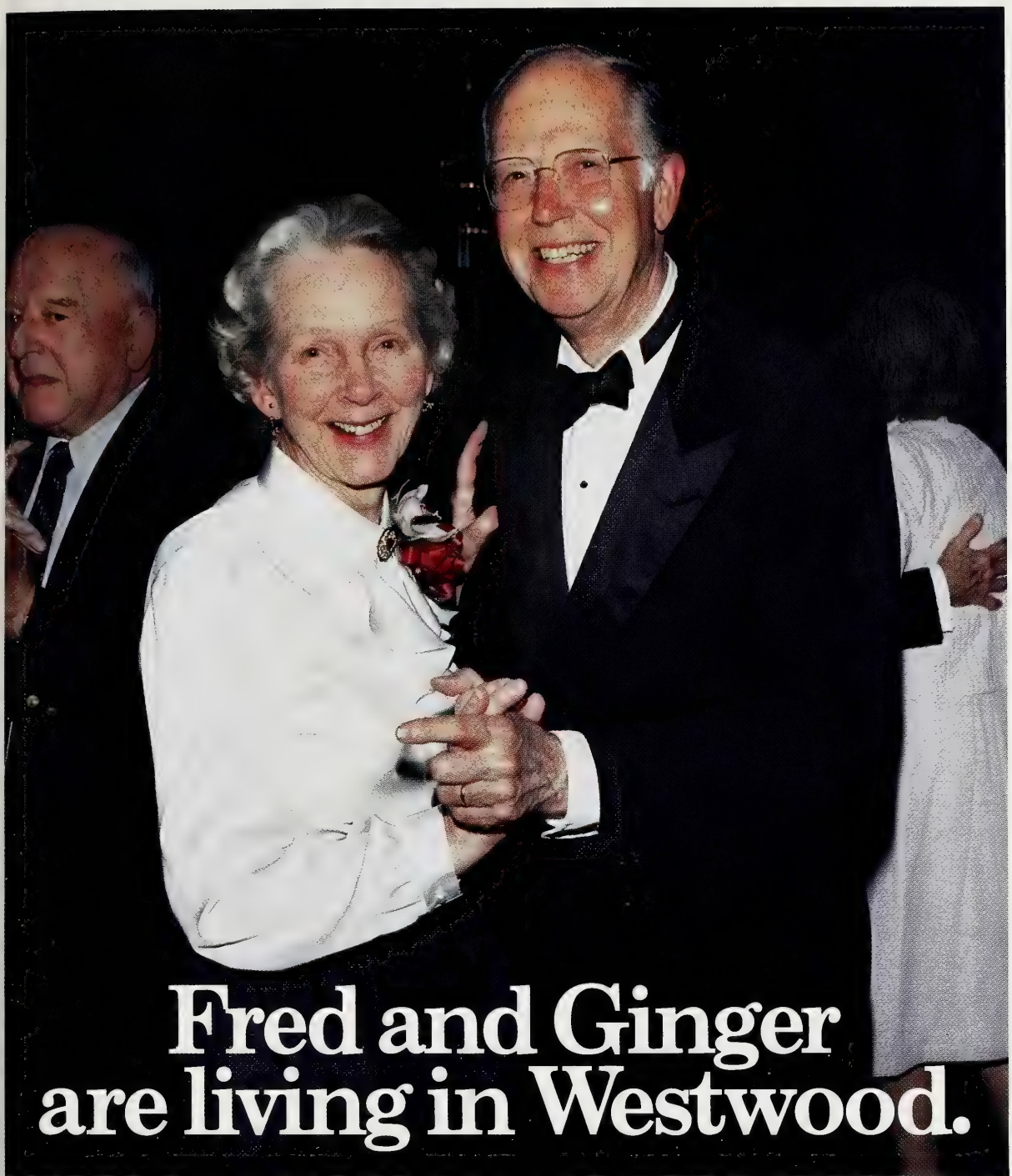
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BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York.

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SUPPER CONCERT III

Thursday, November 1, at 6
Friday, November 2, at 12 noon

VYACHESLAV URITSKY, violin
SATO KNUDSEN, cello
TATIANA YAMPOLSKY, piano

HOFMANN — Duo in D for violin and cello

Poco Adagio
Tempo di Menuetto [Moderato]
Allegro [non troppo]

BEETHOVEN — Trio in G for piano, violin, and cello, Opus 1, No. 2

Adagio--Allegro vivace
Largo con espressione
Scherzo. Allegro
Finale. Presto

Baldwin piano
The performers appreciate your not smoking during the concert.

Leopold Hofmann
Duo in D for violin and cello

Joseph Haydn was an enormously prolific composer, but he didn't write everything that has come down in his name. During his lifetime, most music circulated in manuscript copies, and it was easy enough for someone to add a composer's name erroneously to an unidentified manuscript. This might happen quite innocently, in the thought that the piece really had been written by the person whose name was belatedly inscribed on the score. But at least equally often errors of attribution occurred because publishers wanted to sell the music, and they knew that certain names worked well at moving the music out of the shop and into the hands of the paying customer. No name worked this magic better than Haydn's. There are dozens, even hundreds of compositions large and small attributed to him, many of which are quite clearly by someone else.

How do we know, in cases of disputed identity, who wrote a given piece? The most important evidence, of course, is a manuscript in the composer's own hand and signed by him. In the absence of that, we sometimes have the composer's own thematic catalogue, a listing of pieces composed during a given period of time identified by the first phrase or so of the theme. Haydn and Mozart both kept such catalogues for some part of their lives, though by no means systematically.

One of the most useful sources of information is the series of annual catalogues of the publisher J.G. Breitkopf, who between 1760 and 1787 issued thematic lists of music he had for sale, whether in print or manuscript copies. The 1768 Breitkopf catalogue lists the piece to be heard here as the first of two "Duetti di Leop. Hoffmann [sic]." In the early 1780s it was published in England under the title "A Favorite Duett for a Violin & a Violoncello composed by Giuseppe Haydn of Vienna." This can scarcely have been an authentic work of Haydn's, for he had as yet no English connections. More likely the English publisher Forster decided that Haydn's name would attract more sales than Hofmann's, or he himself was the victim of an error. The probability is far stronger that this little duo is by Leopold Hofmann than by the famous Haydn. (Anthony van Hoboken, who catalogued Haydn's music, lists it among the dubious or inauthentic works with the catalogue number VI:D1.)

In his own lifetime (1738-1793), Hofmann enjoyed a considerable fame as a symphonist, violinist, organist, and teacher, ranking not far below Haydn himself. He received a number of honors and awards, but to Haydn Hofmann was a braggart "who believes he alone has achieved Parnassus." Ironically, the works by Hofmann heard most often today include the present duo and a flute concerto, both once believed to be by Haydn!

--Steven Ledbetter

Ludwig van Beethoven
Trio in G for piano, violin, and cello, Opus 1, No. 2

Beethoven published a number of pieces early in his career before issuing something that he deemed worthy of an opus number. There has long been the suspicion that Beethoven brought one or more of the three trios eventually published as Opus 1, already finished, with him from Bonn to Vienna in 1792. Although there may be something in this idea, there are also a number of sketches in the so-called "Kafka" sketchbook, dating from Beethoven's earliest Vienna period, which suggest that much work on them was done in his new home.

These trios were first performed at one of the soirées of Beethoven's patron Prince Lichnowsky (to whom the published set would be dedicated) in the presence of Haydn late in 1793 or 1794, shortly before Haydn left for England. Haydn spoke warmly of the works, but advised Beethoven not to publish the trio in C minor, which he felt was too advanced to be accepted by the general public. Beethoven was somewhat angered by Haydn's remarks and ascribed them to jealousy on the part of the older composer. But perhaps, once the heat of passion had cooled, he looked at the compositions again and decided that they needed further revision. In any case, he did not rush into print. It was another year and a half before their publication, when Beethoven chose to identify them as "Opus 1," an explicit sign that he was now ready to be taken seriously as a composer.

The G major trio is perhaps the least known of the three, suffering the common fate of middle siblings. The E-flat trio (No. 1) is the *first* published Beethoven work with an opus number, the C minor trio (No. 3) is the most daring and "Beethovenian." The second trio, a work of charm and wit, tends to get overlooked.

The first movement opens with an Adagio ranging through a wide circle of keys before firmly establishing the tonic, *G*. The Allegro vivace that follows begins wittily out of key and finds its way home with a well-calculated flourish (the "Kafka" sketchbook contains an early version of this passage, revealing how much Beethoven improved its sense of timing in working out the details). The Largo is a tender and lyrical movement in a bright E major, the unusual choice of key indicating the young composer's determination to stretch the boundaries of harmonic possibility. This music, too, seems to have been conceived after Beethoven's arrival in Vienna, because a sketch of the theme is intermingled with the counterpoint exercises that Beethoven wrote during his studies with Albrechtsberger. The scherzo begins and ends quietly, an unusual move, especially for a young composer. The finale ripples with wit and energy, racing along in its 2/4 Presto to the lively conclusion.

--S.L.

When **Vyacheslav Uritsky** applied for emigration from Russia to the United States, he was immediately dismissed from the Moscow Philharmonic, with which he had been a first violinist for fourteen years. After waiting three months in Moscow and three more months in Rome, he arrived in the United States with his wife and daughter just one day before his scheduled Boston Symphony Orchestra audition in April 1975. Born in Kherson, Russia, Mr. Uritsky grew up in Odessa, a town of strong musical traditions. He began his musical training there with Olga Goldbown and continued at the Odessa State Conservatory with Leonid Lambersky. Following his graduation from the conservatory, he became a member of the Moscow Philharmonic and the Moscow Philharmonic Soloist Ensemble and toured Europe, Asia, and the United States. Formerly a chamber music coach at the Gnesin Institute of Music, and a frequent performer of chamber music throughout New England, Mr. Uritsky is currently on the faculties of the New England Conservatory of Music and the Boston University Tanglewood Institute. He joined the Boston Symphony Orchestra's second violin section in 1975 and became assistant principal of that section two years later.

Born in Baltimore in 1955, cellist **Sato Knudsen** joined the Boston Symphony Orchestra in 1983. His teachers included David Soyer at Bowdoin College and Stephen Geber, Robert Ripley, and Madeleine Foley at the New England Conservatory of Music. He also attended the Piatigorsky Seminar in Los Angeles and was a Fellow for two summers at the Tanglewood Music Center. Before joining the Boston Symphony Orchestra, Mr. Knudsen was associate principal cellist of the San Antonio Symphony for three years; prior to that he performed with the Boston Pops Orchestra, Boston Opera Company, New Hampshire Symphony, and Worcester Symphony. As cellist with the Anima Piano Trio, he performed at Carnegie Recital Hall and Jordan Hall, throughout New England, and on radio stations WQXR-FM in New York and WGBH-FM in Boston. As of the 1988-89 season, Mr. Knudsen has occupied the Esther S. and Joseph M. Shapiro Chair in the second stand of the Boston Symphony Orchestra's cello section.

A Russian pianist of Armenian origin, **Tatiana Yampolsky** began her musical studies at the age of five and made her debut when she was twelve, at the Large Hall of the Moscow Conservatory. Ms. Yampolsky graduated with honors from the Moscow Conservatory, where she studied with the prominent Soviet pianists Yakov Flier and Dmitry Bashkirov, and received her degree in both concert performance and piano teaching. Ms. Yampolsky performed in concerts throughout the Soviet Union, playing in recitals, with orchestra, and for Moscow Broadcasting. Since emigrating to the United States, she has performed in many recitals and concerts; she has also appeared as soloist with a number of orchestras, including the Boston Pops Orchestra and the Atlantic Symphony of Canada, and been pianist with the Boston Symphony Orchestra. In addition to her concert career, Tatiana Yampolsky teaches advanced students referred to her by the Harvard University Music Department. A resident of Newton, she is a faculty member at the Longy School of Music in Cambridge.

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Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover photograph shows the cartouche directly above the Symphony Hall stage. Whereas numerous European halls traditionally highlighted various composers' names, Beethoven became the only composer whose name was inscribed on any of the plaques that trim the stage and balconies of Symphony Hall. The others were left empty since, at the time the Hall was opened, it was felt that only Beethoven's popularity would remain unchanged.

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Boston Symphony Chamber Players at Jordan Hall, Sunday, November 11, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, open their 1990-91 subscription season at Jordan Hall on Sunday, November 11, at 3 p.m. Baritone Sanford Sylvan is featured in John Harbison's *Words from Paterson*, on a program also including Piston's Divertimento for strings and winds and Beethoven's Septet in E-flat for strings and winds, Opus 20. Single tickets are $16, $12, and $9, available on the day of the concert at the Jordan Hall box office, or in advance at the Symphony Hall box office or by calling SymphonyCharge at (617) 266-1200.

Subscriptions at $42, $32, and $24 for the Chamber Players' three-concert series are still available; for complete subscription information, see page 34 of this program book.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Willona Henderson Sinclair Chair

Donald Sinclair was one of the nation's early pioneers in the development and manufacture of electrical measuring instruments and automated test systems. He was also a dedicated public servant—a man who left his mark on a large number of professional, civic, and cultural activities and a devoted husband to Willona Sinclair.

Both Donald and Willona were very interested in music. They began attending Symphony Hall concerts in 1932 and always enjoyed attending them together. Donald Sinclair gave his wife the Willona Henderson Sinclair Chair as a fiftieth wedding anniversary gift, which was very meaningful for her. Before he died in 1985, Dr. Sinclair was chairman emeritus of GenRad Inc. He was an Overseer of the Boston Symphony Orchestra, a Trustee of the Wang Center, and the proud father of four children. Mrs. Sinclair was chairman of the BSO's Stage Door lecture series and of the Pre-Symphony Suppers. An Overseer of the BSO, she was also active in the BSO's 100th anniversary festivities and the 90th-year fund drive. The Willona Henderson Chair, which endows the principal harp position, is currently held by Ann Hobson Pilot.

With Thanks

We wish to express special gratitude to Richard P. and Claire W. Morse, major donors of the Rush Seats Program through the Morse Rush Seats Fund. A limited number of these generously underwritten tickets for the Boston Symphony Orchestra's Tuesday-evening, Friday-afternoon, and Saturday-evening subscription concerts are made available at $6.

"A Company Christmas at Pops" Slated for December 19

"A Company Christmas at Pops" 1990, featuring the Boston Pops Orchestra, will take place Wednesday evening, December 19. William F. Meagher, Managing Partner of Arthur Anderson & Co., is chairman of the 1990 "A Company Christmas at Pops" committee, with William D. Roddy, Vice-President and General Manager of Neiman Marcus, serving as committee vice-chairman. Now in its seventh year, "A Company Christmas" has become a favorite holiday tradition in the Boston-area business community, with more than 100 of the area's leading businesses and their guests participating in this festive event. In the spirit of the season, the BSO hosts 200 underprivileged children and their chaperones for the evening, which includes a surprise visit by Santa Claus. A limited number of "A Company Christmas at Pops" sponsorships are still available. The $3,500 package includes sixteen seats for the

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concert, complete with cocktails and a gourmet supper; half-packages are also available. For further information please call Marie Pettibone, the BSO's Assistant Director of Corporate Development, at (617) 638-9278.

BSO Guests on WGBH-FM-89.7

In the coming weeks, *Morning pro Musica* with Robert J. Lurtsema will feature live interviews with BSO guest conductors and soloists: guest conductor Catherine Comet, music director of the American Symphony Orchestra, and cellist Heinrich Schiff, both making their BSO debuts, appear on Friday, November 16; and guest conductor Marek Janowski, who will lead music of Schumann and Bruckner, appears on Monday, November 26. All interviews begin at 11 a.m.

Art Exhibits in the Cabot-Cahners Room

For the seventeenth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through November 19 are works from the Carnegie Hall Photo Exhibition, to be followed by works from the Dyansen Gallery (November 19-December 14) and the Water Street Gallery (December 14-January 17). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

BSO Members in Concert

Violist Patricia McCarty and pianist Ellen Weckler will present a recital on Friday, November 9, at 8 p.m. at the Pickman Concert Hall at the Longy School of Music of Cambridge. The American Music Week program will include sonatas by Hovhaness, Liebermann, and Foote, and the world premiere of a work by Elizabeth Vercoe. Admission is $8 ($4 seniors and students). Call (617) 720-3434 for further information.

Collage New Music, Frank Epstein, music director, performs the world premiere of Henri Lazarof's *Divertimento*, the Boston premieres of Andrew Imbrie's *Dream Sequence* and Jan Swafford's *They Who Hunger*, and Luciano Berio's *Sequenza* for Solo Voice on Monday, November 12, at 8 p.m. at the Longy School of Music in Cambridge. David Hoose conducts, with soprano Joan Heller as the featured soloist. General admission is $10 ($5 students and seniors). For further information, call (617) 776-3166.

The 21-member New England Trombone Choir at New England Conservatory directed by BSO bass trombonist Douglas Yeo, and the NEC Percussion Ensemble directed by BSO percussionist Frank Epstein, will give their combined annual "Skin 'n Bones" concert on Monday, November 19, at 8 p.m. at Jordan Hall. Featured on the program will be two world premieres for trombones and percussion—Charles Fussell's *Last Trombones* and David P. Jones' *Messalonskee Nocturne*—as well as the American premiere of *Bloodstone* by Michiko Nakazawa. Also on the program is music of John Heiss, Ruth Loman, George Hamilton Green, and Anton Bruckner. Admission is free. For further information, call 262-1120.

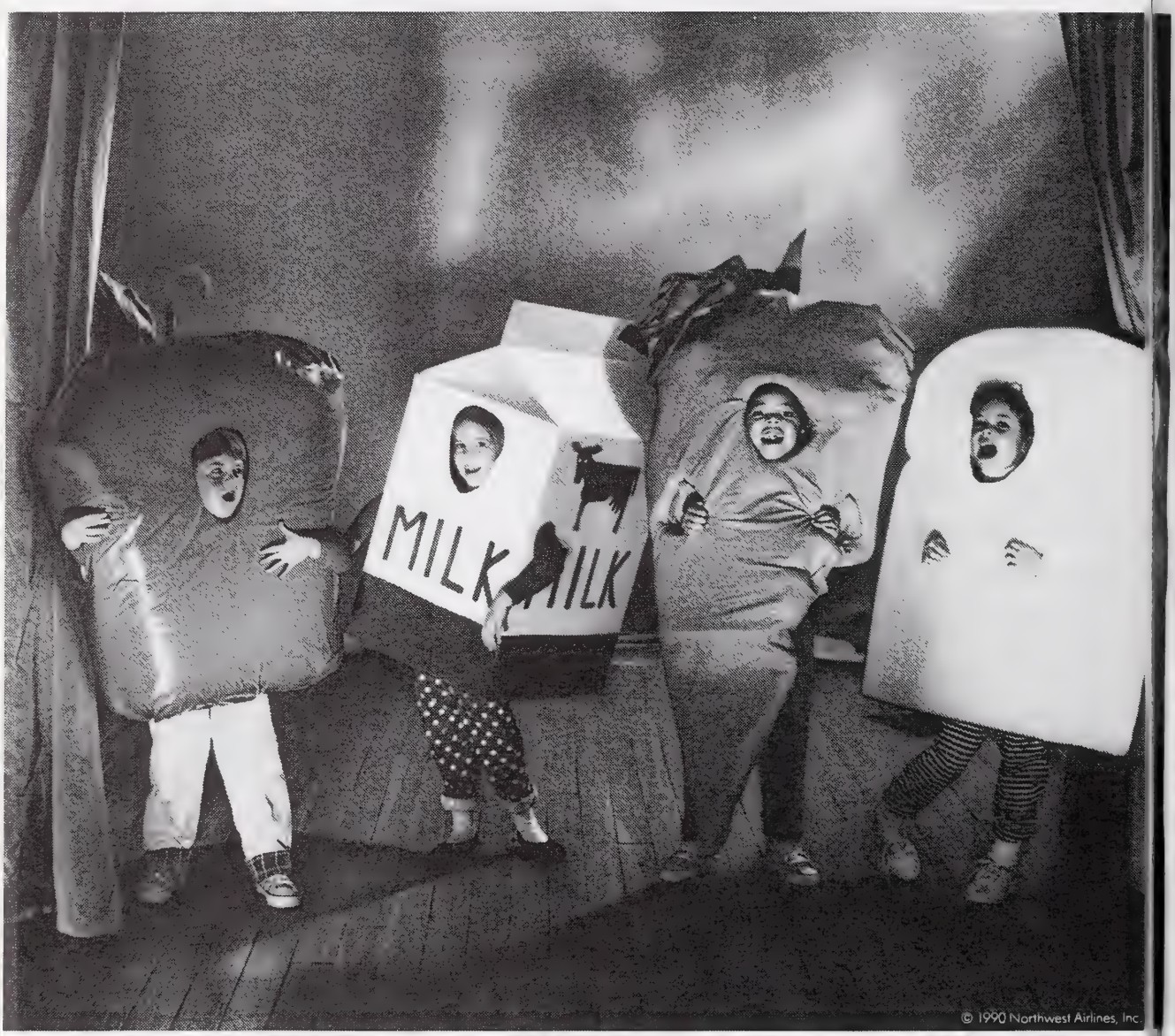
Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday, November 28, and Friday, November 30, at 8 p.m. in Old South Meeting House, 310 Washington Street. BSO violinist Amnon Levy is featured in Mendelssohn's Violin Concerto on a program also including the same composer's *Fingal's Cave* Overture and Haydn's Symphony No. 92, *Oxford*. Tickets are $18 and $12 ($8 students and seniors). For further information, call (617) 426-2387.

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Seiji Ozawa



Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his eighteenth year as the BSO's music director. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. This spring Mr. Ozawa will lead the orchestra on a seven-city North American tour; a tour to seven European cities will follow the 1991 Tanglewood season.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Saito Kinen Orchestra, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot
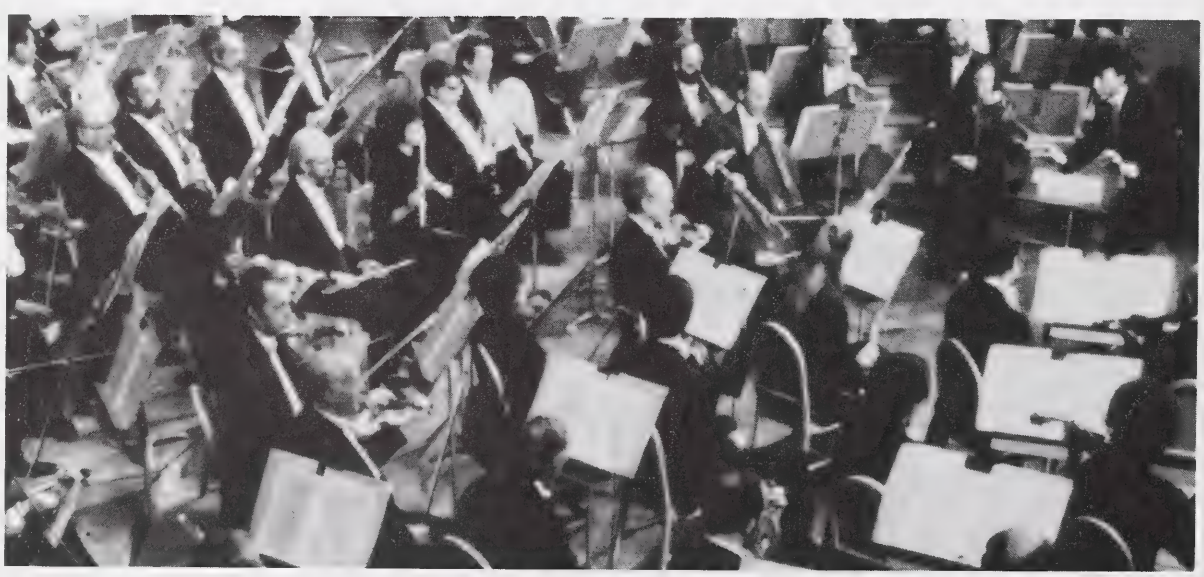
BOSTON SYMPHONY ORCHESTRA 1990-91

First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair
Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair
Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair
Lucia Lin
Acting Assistant Concertmaster
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity
Max Winder
Forrest Foster Collier chair
Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
Gottfried Wilfinger
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
Ronan Lefkowitz
*Nancy Bracken
*Jennie Shames
*Aza Raykhtsaum
*Valeria Vilker Kuchment
*Bonnie Bewick
*Tatiana Dimitriades
*James Cooke
*Si-Jing Huang

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Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity
‡Ronald Wilkison
Lois and Harlan Anderson chair
Robert Barnes

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Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Luis Leguía
Robert Bradford Newman chair
‡Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

Walter Piston chair
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein

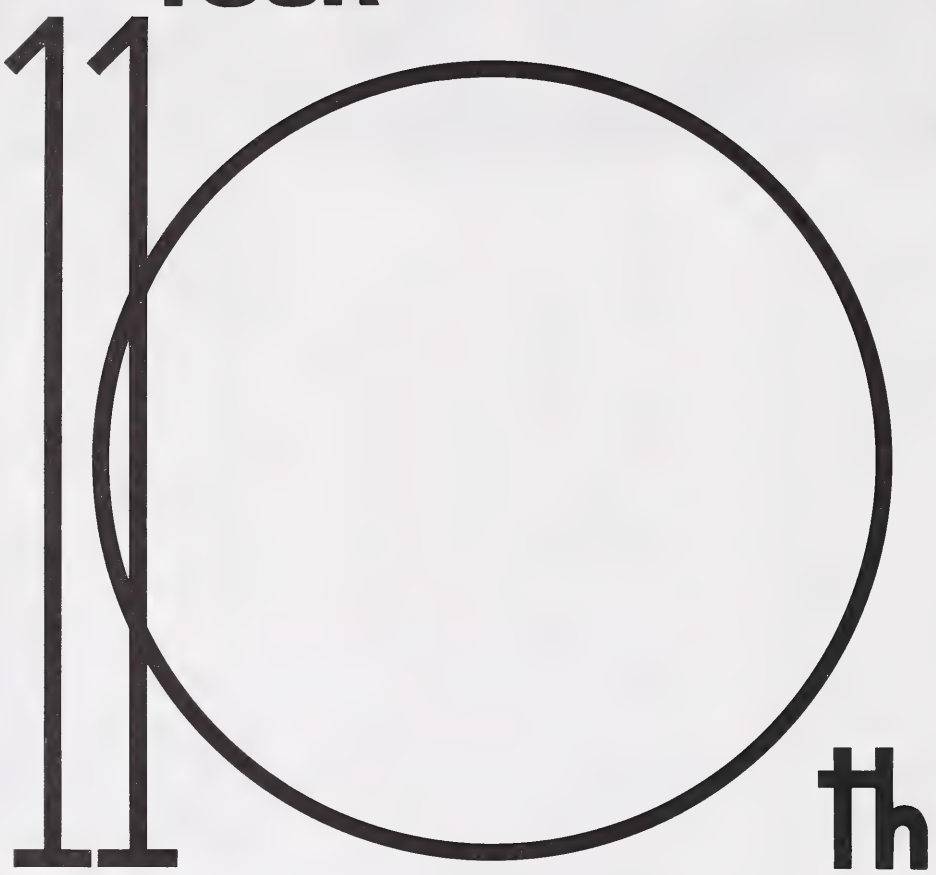
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Willona Henderson Sinclair chair
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Personnel Managers
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A TRADITION SINCE 1851

A Brief History of the Boston Symphony Orchestra

Now in its 109th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition that would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his seventeenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a newly initiated program including such prominent composers as John Cage, Hans Werner Henze, Peter Lieberson, and Bernard Rands. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



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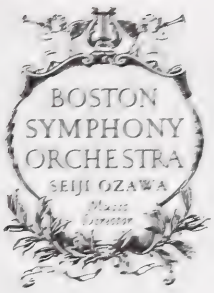
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Grant Llewellyn *and* Robert Spano,
Assistant Conductors
One Hundred and Tenth Season, 1990-91

Thursday, November 8, at 8
Friday, November 9, at 2
Saturday, November 10, at 8

KURT SANDERLING conducting

MOZART — Symphony No. 25 in G minor, K.183(173dB)
- Allegro con brio
- Andante
- Menuetto
- Allegro

INTERMISSION

SHOSTAKOVICH — Symphony No. 10
- Moderato
- Allegro
- Allegretto
- Andante—Allegro

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Wolfgang Amadè Mozart
Symphony No. 25 in G minor, K.183(173dB)

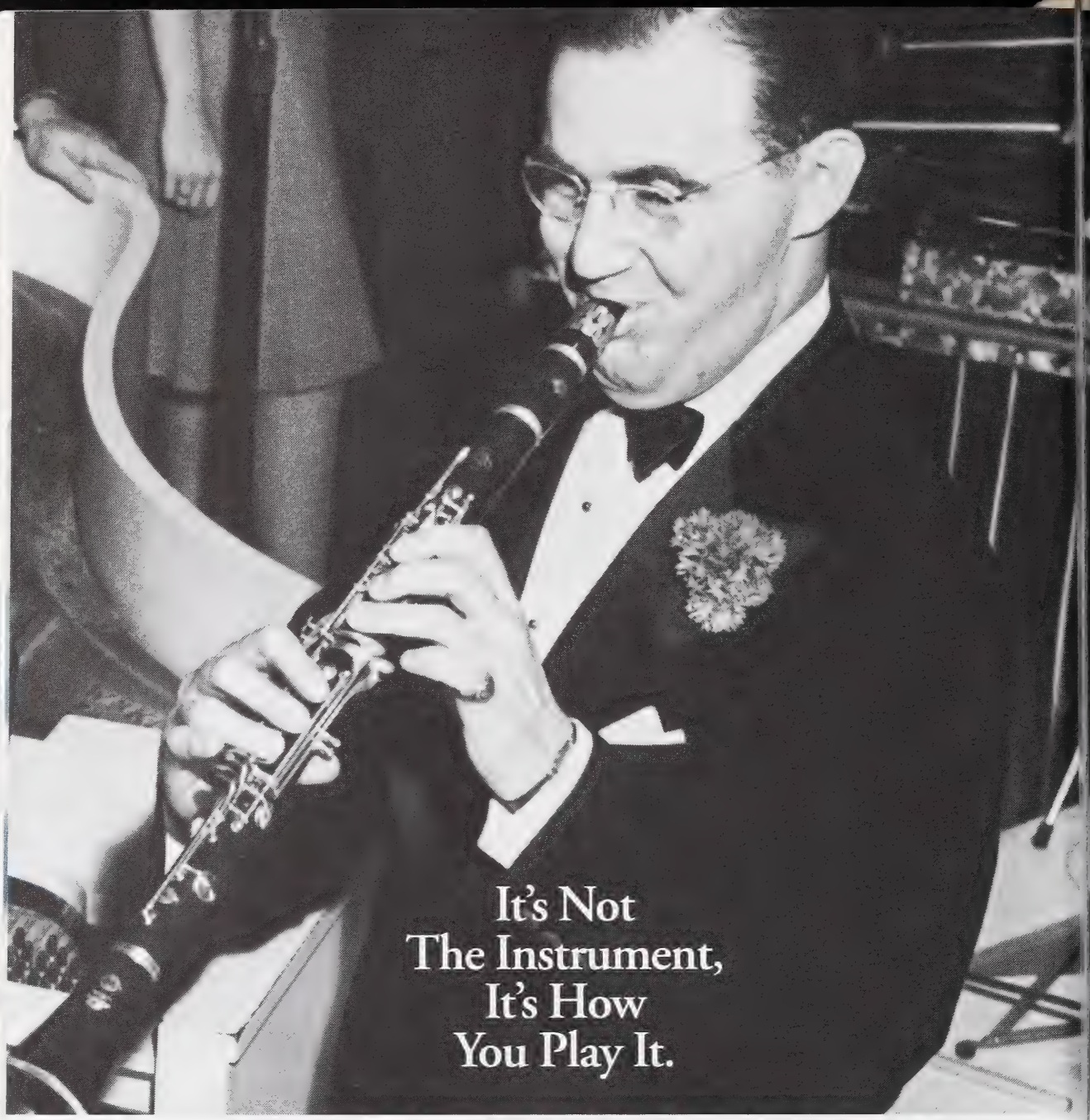


Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed the "little" G minor symphony in Salzburg in 1773; it was almost certainly performed in Salzburg at that time, though no date of performance is known. It was also probably performed in Vienna about ten years later. The Boston Symphony Orchestra gave the first American performances on October 27 and 28, 1899, under Wilhelm Gericke; at that time the early symphonies of Mozart were so little known that reviewer Philip Hale, writing in the Boston Journal, *described the work as having been "exhumed by Gericke." It was not performed again at BSO concerts until Leonard Bernstein programmed it in 1948, followed by Erich Leinsdorf in 1963, Joseph Silverstein in 1975, and, most recently, Kurt Masur, in February 1982. The score calls for two oboes, two bassoons, four horns, and strings.*

Much ink has been spilled over the fact that this wonderful symphony, patronizingly called the "little G minor" to distinguish it from the later K.550 (admittedly one of the glories of music), was Mozart's first symphony in a minor key. It came at a time when many Austrian composers, Haydn among them, as well as such lesser lights as d'Ordoñez and Vanhal, were all trying their wings with one, or two, or perhaps just a few more minor-key symphonies. It is rather hard for us—standing as we do on the far side of the romantic gulf—to imagine a musical culture in which just about everything was cheery, chipper, and decoratively major-key. *Weltschmerz* was simply not a subject for music, at least not during a particular rather restricted period of time that we most often refer to as "rococo" (following our customary musical practice of stealing terminology from the art historians). There had been highly complicated and expressive music exploiting minor keys during the Baroque era, but the swing of taste in the mid-century had driven out anything that might be too serious, and a frivolous backlash ensued. Eventually that palled, and the important composers experimented, at least briefly, with the minor keys once again. This has been labeled the *Sturm und Drang*, or "storm and stress" period. It has sometimes been referred to as the "romantic crisis," but no emotional crisis has ever been resolved with less strain—and without even the necessity of consulting a psychiatrist! The composers involved each wrote a handful of symphonies in minor keys and declared themselves cured.

Yet they did amass a certain degree of lasting expressive capital in the process. This confluence of cheery rococo decorations with the stormy effusions of the "romantic crisis" resulted finally in the creation of the mature classical style, in which composers could move freely and with great expressive effect between extremes of mood, in a way that would have been impossible a generation earlier. The new, mature style was fully exploited by Mozart and Haydn in the works that we consider the most treasurable, those compositions that still form the core repertory of our musical lives.

As for the oft-made assertion that the "little G minor" was Mozart's introduction to this expressive world in the realm of the symphony, writers have overlooked the earlier Sinfonia in D minor (K.118[74c]) composed three years before. Indeed, even as a child of seven Mozart had shown his awareness of these realms: when visiting



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England, he wrote a keyboard piece in G minor (K.15p) in which the keyboard was treated in quite a symphonic manner with all of the gestures that became stereotyped in—and were claimed as the invention of—the later period.

We don't know why Mozart composed this particular work, but it was certainly done with an impending performance in view, since his eminent practicality prevented him from writing music for its own sake as a theoretical exercise. The first performance, then, certainly took place in Salzburg soon after the work's completion. That Mozart thought highly of it is clear from a letter that he wrote from Vienna a decade later, on January 4, 1783, urgently asking his father to send some of the scores he had left in Salzburg; this G minor symphony was among them. Since he thanked his father for a package that arrived on February 15, we can assume that the scores came then and were presumably used for a performance sometime that spring. And by that time he had completed the *Haffner* Symphony, one of the earliest of his later symphonies to have remained almost continuously in the repertory, so that if he expressed himself willing to introduce the earlier G minor symphony to Vienna, he must have done so out of a justifiable pride at his achievement of a decade earlier.

The symphony opens with the dramatic gestures characteristic of this "romantic crisis": stormy syncopations, dramatic tremolos, daring (for the time) chromaticism, passionately leaping thematic ideas. And yet already Mozart is the master of the means of expression that in the hands of a lesser composer might have been repeated in stereotyped fashion. The opening theme, played with the strings vigorously syncopated, returns soon after in the plangent solo oboe over the lightest of unsyncopated string accompaniments, thus turning fierceness to lamentation. Slashing rhythmic figures passed between the violins and cellos mark a return to fierceness soon after. Mozart demonstrates similar control of his expressive moods in the slow movement, a miniature sonata form, in which the color darkens magically during an unexpected harmonic extension in the recapitulation.

After the vigorous G minor of the Menuetto, the open-air rusticity of the Trio, which is played entirely by wind instruments and in the major mode, is a welcome bright relief. The finale returns to the fierceness of the opening movement, eschewing a shift to G major for a lighter, "sociable" ending and continuing the string syncopations of the beginning. And yet here too Mozart demonstrates his unexcelled ability to shift moods with the utmost naturalness between one phrase and the next, with a lighter lyric idea filled with those pensively rising Mozartean chromaticisms. Nonetheless, most of the movement remains a field of combat for intense contrapuntal treatment of the principal ideas.

—Steven Ledbetter

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Dmitri Shostakovich
Symphony No. 10, Opus 93



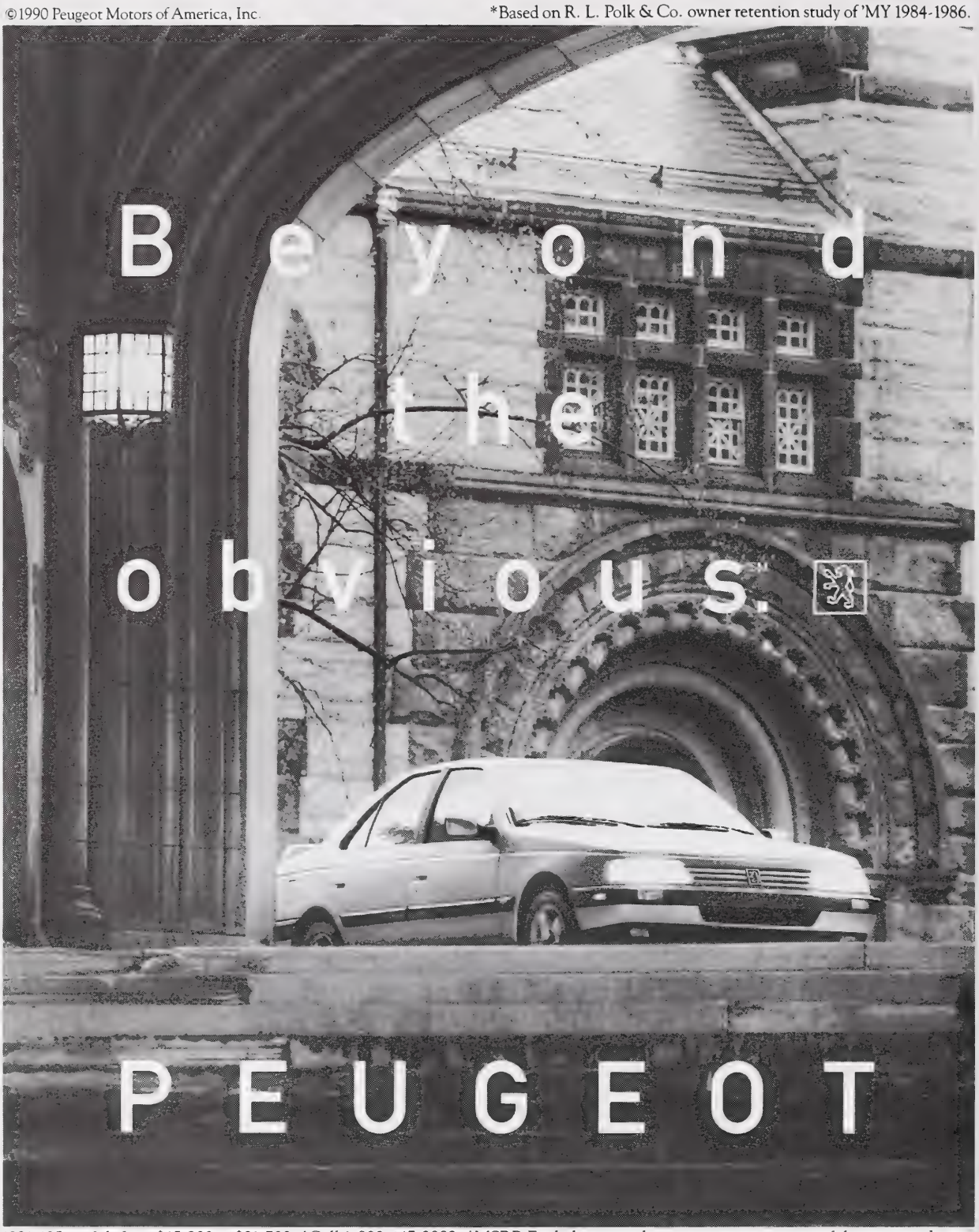
Dmitri Dmitrievich Shostakovich was born in St. Petersburg (now Leningrad) on September 25, 1906, and died in Moscow on August 9, 1975. He began the Tenth Symphony in July 1953 and completed it on October 27 that year. It received its first performance less than two months later, on December 17 in Leningrad under the direction of Yevgeny Mravinsky. Dimitri Mitropoulos led the New York Philharmonic in the American premiere on October 14, 1954. The first Boston performance was given by the New England Conservatory Orchestra under James Dixon on February 10, 1960. The first performances by the Boston Symphony Orchestra took place on October 19 and 20, 1962, under the direction of Erich Leinsdorf, who also conducted it on tour in the months following. Since then, the orchestra has performed it under Seiji Ozawa—on subscription concerts in November 1980 and April 1984, with performances also at Amherst, Carnegie Hall, Tanglewood, and in Europe that year—and under Andrew Davis, at Tanglewood in July 1988. The symphony is scored for a large orchestra consisting of two flutes and two piccolos, three oboes and English horn, three clarinets and E-flat clarinet, three bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, triangle, snare drum, cymbals, tambourine, tam-tam, and strings.

Shostakovich made his impressive debut as a symphonic composer at the age of nineteen with a work of real talent—and more—that established him overnight as a new Russian composer of significance. During the next two decades he produced eight more symphonies, as well as operas, ballets, incidental music, film scores, and music for piano and chamber ensembles. His success during these years suffered vicissitudes far beyond the normal ones that composers have to deal with in presenting new works—the problems of unsympathetic and uncomprehending audiences or perhaps insufficiently prepared performances. These additional difficulties were of a political nature. Like all Soviet artists, Shostakovich was expected to produce works that served to educate and enlighten the proletariat, to engender uniform enthusiasm for the revolution or the state, to serve, in short, a didactic or propagandistic function over and above the purely musical one.

The 1920s in Russia had actually been an era of some flexibility and experimentation in all the arts, but by 1932 a new temper was apparent in the ruling forces, one that caused composers to produce works that were no longer simply "music" but rather "Soviet music"; this period of regimentation lasted until the death of Stalin in 1953, and no composer—at least none who survived Stalin's purges—was more affected by it than Shostakovich. The first blow came quite unexpectedly when in January 1936 *Pravda* printed an editorial, apparently coming directly from Stalin, attacking Shostakovich's opera *Lady Macbeth of Mtsensk District* as "muddle instead of music." Ten days later another attack, this time of a ballet score, appeared in the same paper. The combined assault was too much for Shostakovich; when his Fourth Symphony was placed in rehearsal later in the year, it quickly became apparent that the score, perhaps his most "difficult" and elaborate, would only get him into still greater trouble, and he withdrew the performance. According to the composer's recently published memoirs, he lived from that time on in the continual fear of death, never knowing when Stalin's instability might result in his arrest or worse. (In the end, the Fourth Symphony was not performed until after Stalin's death.)

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Evidently, once you've looked beyond the obvious, it is difficult to see anything less.

Shostakovich "redeemed" himself with the Fifth Symphony and went on to write the Sixth and the three wartime symphonies before a new period of official disfavor almost caused him to cease symphonic writing forever. The basic problem was that symphonies, as large-scale public statements by a composer, were simply too open to political interpretation. The whole idea may be generally foreign to us, but nothing is more characteristic of the Soviet approach to the art. So Shostakovich found that he was continually being second-guessed, that ideas or motives or intentions were being read into his symphonic works by political functionaries, something that could be extremely dangerous if the symphony were viewed as anything other than optimistic and heroic.

Moreover, although Stalin was not notably musical, he recognized the value of artistic propaganda and sought glorification in works of art. The Ninth Symphony was expected to be a grandiose post-war celebration, but Shostakovich abandoned the attempt to produce what was expected of him (apparently after trying twice to come up with something appropriate) and produced instead a witty and relatively light-hearted work.

> When my Ninth was performed, Stalin was incensed. He was deeply offended, because there was no chorus, no soloist. And no apotheosis. There wasn't even a paltry dedication. It was just music, which Stalin didn't understand very well and which was of dubious content.
>
> People will say that this is hard to believe, that the memoirist is twisting things here, and that the leader and teacher certainly didn't have time in those difficult postwar days to worry about symphonies and dedications. But the absurdity is that Stalin watched dedications much more closely than he watched affairs of state.

Chamber music was much less likely to be interpreted in this way, since the reduced forces that were required somehow forced the recognition of its purely abstact musical character, possibly because chamber music generally attracts smaller audiences and can therefore avoid the necessity of appealing to "the people" as a whole. Thus, after the Ninth Symphony in 1945 until the death of Stalin in 1953, Shostakovich limited himself to smaller works for the most part—several string quartets and the retrospective set of twenty-four preludes and fugues—and to film scores, in which the drama of the film itself would carry the approved political message.

In July 1953, four months after Stalin's death, Shostakovich began the composition of his Tenth Symphony at his dacha in Komarovo; he finished the work in September, and its first performance took place within three months. The symphony is now widely regarded as Shostakovich's finest work in the genre, with a successful union of expressive qualities and technical means. It is also representative of the long tradition of the four-movement symphony for orchestra alone, to which Shostakovich did not return until the Fifteenth Symphony of 1971, the intervening works all having vocal elements as well. The appearance of the Tenth Symphony aroused a heated debate among Soviet musicians. Its manifestly personal expression raised once again the issue of the artist's role: could he express himself subjectively as an individual rather than objectively as one element of a collective group? By and large, Soviet music was still expected to be optimistic (the prevailing mood of the music was more important in some circles than the technical quality), to reflect "the truth of our life," as one critic put it. By this measuring stick, Shostakovich's Tenth runs dangerously close to the border of the unacceptable. But one result of the discussion was the awarding to the composer of the country's highest artistic honor, the title "People's Artist of the U.S.S.R.," a clear sign of the relative liberation of creative thought, though still within fairly strict bounds, in post-Stalin Russia.

Before the debate in the Composer's Union, Shostakovich spoke of the symphony with a modesty that seems overdone, possibly with the intention of disarming any

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attacks by "confessing" certain faults in the piece (some sections too short, some too long), to which he added, "It would be very valuable to have the comrades' opinions on this." But at that time he did not reveal anything about the immediate impetus for writing what many felt instinctively to be a highly personal work. When asked whether the symphony had a program, he responded (evasively) with a smile, "No, let them listen and guess for themselves." Even in the relative liberation of late 1953 he could certainly not feel safe in revealing the statement that appears in his posthumously published memoirs:

> I couldn't write an apotheosis to Stalin. I simply couldn't. I knew what I was in for when I wrote the Ninth. But I did depict Stalin in music in my next symphony, the Tenth. I wrote it right after Stalin's death, and no one has yet guessed what the symphony is about. It's about Stalin and the Stalin years. The second part, the scherzo, is a musical portrait of Stalin, roughly speaking. Of course, there are many other things in it, but that's the basis.

The first three movements are unified by a motive consisting of the first three steps of the minor scale. Shostakovich chooses to write a moderately slow first movement,

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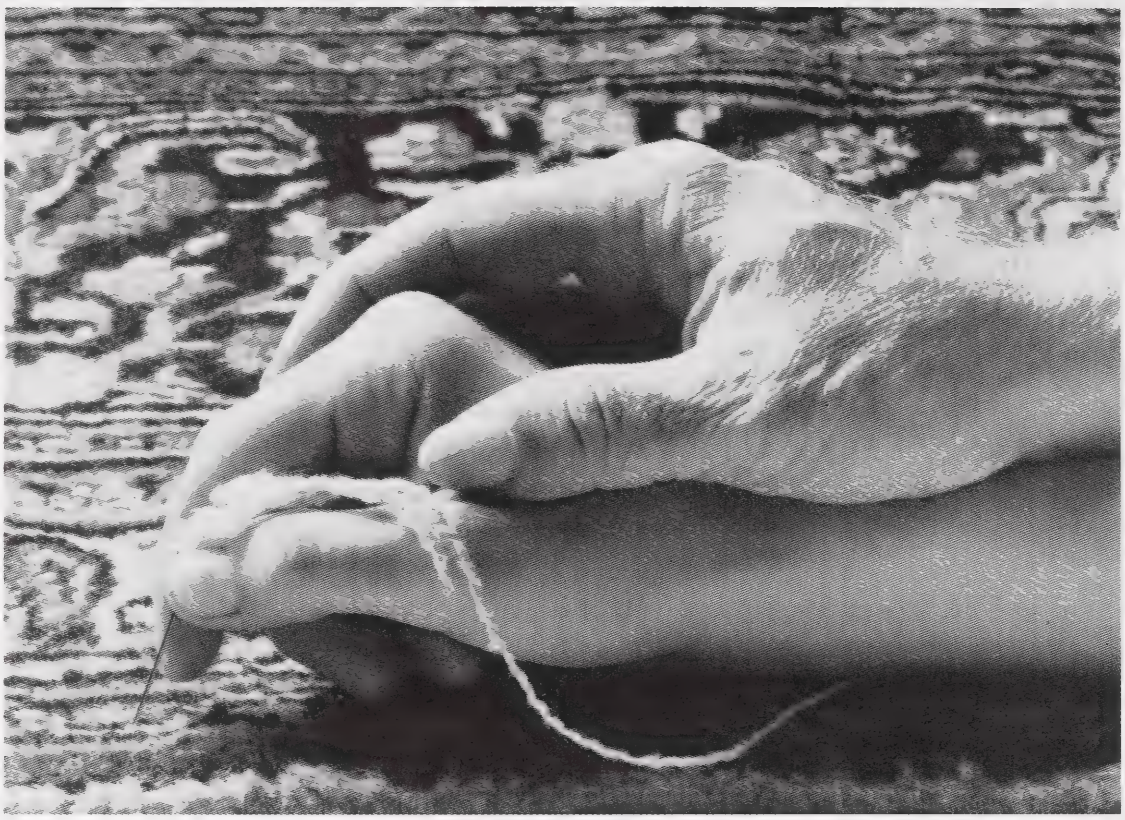
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not a grand Allegro; this Moderato is conceived in a lyric and contrapuntal vein, beginning with a twisting slow theme in cellos and basses that occasionally resembles a basso ostinato. After an opening paragraph for strings alone, the solo clarinet introduces a lyrical melody that gradually expands outward and then contracts again to the note on which it began. These materials are used to build up the first orchestral tutti, which then dissolves into individual sections: strings, followed by brass, followed by solo clarinet expanding upon its first statement before leading to a new motive, introduced by the solo flute in a low register: a hovering, rocking figure in eighth-notes that keeps moving away from the first pitch and then returning to it. The rest of the movement is developed with great imagination and economy of means from these three motives, the overall pattern being a kind of arch, dynamically speaking, growing from the opening *piano* to extended *forte* in the middle before collapsing to the level of the beginning.

The second movement has been variously interpreted, even by Soviet musicians, in strongly antithetical ways. One view claimed that the movement "expresses again the inexhaustible forces of life," while another, at the opposite pole, discerns rather "the onslaught of the powers of darkness and death." The sinister character of its perpetual motion, built on a single motive, is exhilarating and threatening at the same time, with an evident parodistic intent. Shostakovich's address to the Composer's Union preceding the debate on the Tenth Symphony was a model of evasion: "The second movement, in my opinion, answers my purpose in the main, and occupies its intended place in the cycle." Not a word, of course, about a musical depiction of Stalin; the undercurrent of brutality in the music would have made such a confession most unwise.

The third movement, which begins as a pensive waltz of sombre character, is an early example of Shostakovich's practice of composing his personal motto DSCH into his music, something that happens also in the Violin Concerto and the Eighth String Quartet. (DSCH stands for the German transliteration of the composer's name, Dmitri Schostakovitsch, which is then translated into musical pitches according to German terminology: D, S [=Es, or E-flat], C, H [=B-natural]; the resulting four-note motive fits naturally into the key of C minor or its near relations.)

The finale consists of a long, slow introduction followed by a vigorous Allegro, less hysterical than the forced rejoicing of the last movement of the Fifth Symphony, but fundamentally outgoing nonetheless, despite frequent reminders of the DSCH motto. That reference to the third movement, along with the slow introduction, helps prevent the sheer youthful energy of the Allegro from allowing us to forget the very different character of the first three movements. Here, as throughout the work, Shostakovich has kept his own counsel, telling us things through the musical elements of melody, harmony, and rhythm that he could not say in words.

—S.L.



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Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, The Music* is still worth knowing (Oxford paperback). Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback), though frustrating to read since it is built up out of many short sections dealing primarily with Mozart's character, personality, and genius, provides a stimulating point of view for readers who have not followed the recent specialist literature on the composer. The most thorough and extended discussion of Mozart's symphonies is Neal Zaslaw's splendid new book, *Mozart's Symphonies* (Oxford), which assembles just about everything known about each piece: its compositional history, performances in Mozart's day, and analytical commentary. There are chapters on the Mozart symphonies by Jens Peter Larsen in *The Mozart Companion*, edited by Donald Mitchell and H.C. Robbins Landon (Norton paperback), and by Hans Keller in *The Symphony*, edited by Robert Simpson (Pelican paperback).

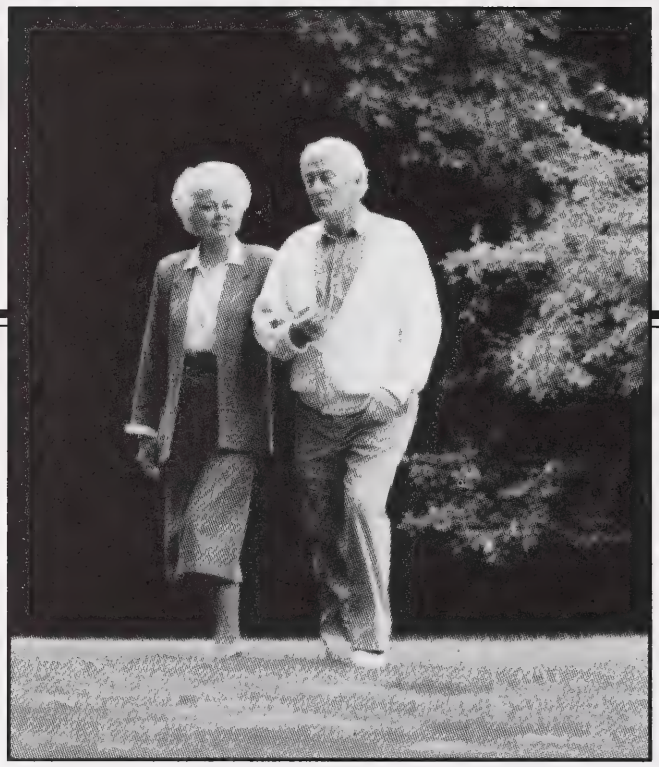
It was recordings of the Mozart symphonies in the historical-instrument performances by the Academy of Ancient Music under the direction of Christopher Hogwood (Oiseau-Lyre) that sparked the modern interest in attempts to reconstruct historical styles, sounds, and settings of the classical repertory, including the number of players and their physical placement (neither size nor arrangement was standardized in Mozart's day, different cities and different ensembles having their own character, largely for accidental reasons). Hogwood's performances of the complete Mozart symphonies—which include about half again as many works as other "complete" sets (owing to a broader definition of the term symphony)—are available on seventeen compact discs divided into seven volumes; K.183 is found in volume 4 of the series. Other conductors with sets of the traditional forty-one Mozart symphonies currently available include Erich Leinsdorf with the Philharmonic Symphony Orchestra of London (MCA, eight CDs) and Neville Marriner with the Academy of St. Martin-in-the-Fields (Philips, twelve CDs). Among the individual recordings, recommended performances include those of Charles Mackerras with the Prague Chamber Orchestra (Telarc, coupled with symphonies 28 and 29), Jeffrey Tate with the English Chamber Orchestra (Angel, coupled with symphonies 27 and 31), and a series of recordings made live in Salzburg in 1956 with Bruno Walter and the Vienna Philharmonic

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Boris Schwarz's Shostakovich article in The New Grove has been reprinted, along with the articles on Rimsky-Korsakov, Scriabin, Rachmaninoff, and Prokofiev, in *The New Grove Russian Masters 2* (Norton, available in paperback); the Shostakovich piece benefits especially, in this reprint, from a revised work-list and a much-enlarged bibliography prepared by Laurel E. Fay. The smallest book about Shostakovich is one of the most informative: Norman Kay's *Shostakovich* (Oxford) summarizes his musical style through the Twelfth String Quartet of 1968. Brief but sympathetic and informed discussion of all of Shostakovich's symphonic works is to be found in Hugh Ottaway's *Shostakovich Symphonies* in the BBC Music Guides series (University of Washington paperback). The best general study of music in Soviet Russia is Boris Schwarz's *Music and Musical Life in Soviet Russia, 1917-1980* (University of Indiana Press; the older edition, with a cutoff date of 1970, is available as a Norton paperback). As with Prokofiev, but for different reasons, political strains make it hard to find a solidly documented, reliable biographical study of the composer. A highly controversial light was cast on Shostakovich by the publication in English of *Testimony: The Memoirs of Dmitri Shostakovich*, "as related to and edited by" Solomon Volkov (Harper & Row, available in paperback). The reliability of these memoirs is a matter of serious doubt, yet on publication the book was hailed in the West as an authentic view of the composer's recollections, while the Russians insist that the book is a fake. Volkov claims to have smuggled out of Russia pages dictated to him by the composer and authenticated with his initials. It is true that Shostakovich wrote on the first page of each chapter "*Chital* [Read]. *D.S.*" But there is no way of telling how many pages he read, and the American musicologist Laurel Fay, a leading Shostakovich specialist, has shown that, despite Volkov's claims to have drawn entirely on extensive interviews with Shostakovich and to have used no previously published material, the beginning of every chapter—precisely the pages Shostakovich initialed—is simply a copy of material that was already printed in the Soviet Union; the "revelations" of the book appear much farther back in each chapter, where we have no evidence that Shostakovich ever saw, much less approved them. (Laurel Fay's review of *Testimony* was published in the *Russian Review* for October 1980, pp. 484-93.) A more recent volume, *D. Shostakovich About Himself and His Times*, compiled by Mikhail Iakovlev (Moscow: Progress Publishers, 1980), is a generous collection of the composer's own words in speeches and writings over many years; while far less "sensational" than the purported memoirs, it is also more balanced and accurate in its portrayal of the "official" and public side of a very private man. Recommended among the currently available recordings of Shostakovich's Tenth Symphony are those of Gennady Rozhdestkensky with the USSR Ministry of Culture Symphony Orchestra (Melodiya, coupled with *Hamlet*), Neeme Järvi with the Scottish National Orchestra (Chandos, coupled with Ballet Suite No. 4), Herbert von Karajan with the Berlin Philharmonic (DG), and Semyon Bychkov with the same ensemble (Philips).

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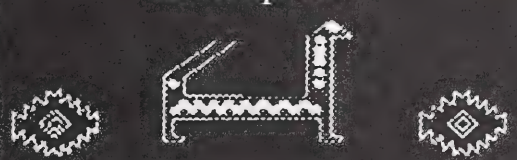
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Kurt Sanderling



Born in 1912, Kurt Sanderling received his musical training in Berlin. He began as a pianist, accompanying Lieder recitals and coaching singers at the Berlin State Opera. Klemperer, Kleiber, Blech, and Furtwängler, all conducting in Berlin during those years, were formative influences on his development as a conductor. In 1936 Mr. Sanderling emigrated from Germany, serving first as conductor of the Moscow Radio Orchestra, then as music director of the Kharkov Philharmonic. In 1942 he was appointed permanent conductor of the Leningrad Philharmonic, a post he shared with Yevgeny Mravinsky until 1960. After World War II Mr. Sanderling made the first of his tours of Europe with the Leningrad Philharmonic. In 1960 he returned to Berlin to become music director of the Berlin Symphony Orchestra, leading that orchestra to international renown; as his international stature grew, concert tours with that ensemble took him to most of Europe and to Japan. From 1964 to 1967 he also conducted the Staatskapelle of Dresden. Mr. Sanderling's wide repertoire ranges from the baroque to the contemporary, and he has been kept constantly busy as a guest conductor with major orchestras in Europe, Japan, North America, Canada, and Australia. In 1972 he became the first guest conductor to lead the Philharmonia Orchestra of London after the retirement of Otto Klemperer. Since then he has conducted several times a year in London, and in 1981 he recorded the complete Beethoven symphonies with the Philharmonia. Mr. Sanderling's other recordings include the complete Brahms symphonies with the Staatskapelle of Dresden, the complete symphonies of Sibelius, the Fifth, Sixth, Eighth, Tenth, and Fifteenth symphonies of Shostakovich, Mahler's Ninth and Tenth symphonies, and Tchaikovsky's Fourth Symphony, which won the Grand Prix du Disque. In 1977 Mr. Sanderling retired as music director of the Berlin Symphony. He has since devoted his energies to appearing worldwide as a guest conductor, appearing regularly at the major European festivals in Prague, Salzburg, Warsaw, and Vienna, and in North America with such orchestras as the Los Angeles Philharmonic, the New York Philharmonic, the Boston Symphony, the St. Louis Symphony, the National Symphony, and the San Francisco Symphony. In addition to his BSO concerts, his 1990-91 schedule in North America includes appearances with the Los Angeles Philharmonic, the Cleveland Orchestra, the National Symphony, and the St. Louis Symphony. Mr. Sanderling made his Boston Symphony debut with two subscription programs in January 1988.

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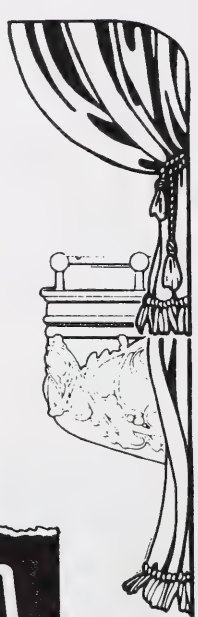
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Next Program . . .

Thursday, November 15, at 8
Friday, November 16, at 2
Saturday, November 17, at 8

CATHERINE COMET conducting

WUORINEN — *Machault mon chou*

RAVEL — *Valses nobles et sentimentales*

SAINT-SAËNS — Cello Concerto No. 1 in A minor, Opus 33

Allegro non troppo—Allegretto con moto—Come prima

HEINRICH SCHIFF

FAURÉ — *Élégie*, Opus 24, for cello and orchestra

Mr. SCHIFF

INTERMISSION

SHOSTAKOVICH — Symphony No. 1 in F minor, Opus 10

Allegretto—Allegro non troppo
Allegro
Lento
Allegro molto

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Coming Concerts . . .

Wednesday, November 14, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—November 15, 8-10:05
Friday 'B'—November 16, 2-4:05
Saturday 'A'—November 17, 8-10:05

CATHERINE COMET conducting
HEINRICH SCHIFF, cello

WUORINEN	*Machault mon chou*
RAVEL	*Valses nobles et sentimentales*
SAINT-SAËNS	Cello Concerto No. 1
FAURÉ	*Élégie* for cello and orchestra
SHOSTAKOVICH	Symphony No. 1

Thursday 'C'—Wednesday, November 21, 8-10:05
Friday 'A'—November 23, 2-4:05
Saturday 'B'—November 24, 8-10:05
Tuesday 'B'—November 27, 8-10:05

MAREK JANOWSKI conducting
CHRISTIAN TETZLAFF, piano

SCHUMANN	Violin Concerto
BRUCKNER	Symphony No. 7

Wednesday, December 5, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—December 6, 8-10:05
Friday 'B'—December 7, 2-4:05
Saturday 'B'—December 8, 8-10:05

SEIJI OZAWA conducting
PETER SERKIN, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

VERDI	Four Sacred Pieces
SCHOENBERG	Piano Concerto
BEETHOVEN	*Choral Fantasy*

Tuesday 'C'—December 11, 8-10
Friday Evening—December 14, 8-10
Saturday 'A'—December 15, 8-10

SEIJI OZAWA conducting

TCHAIKOVSKY *The Nutcracker* (complete)

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE NEWLY REFURBISHED EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For outside events at Symphony Hall, tickets are available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of $1.75 for each ticket ordered by phone.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday, Thursday, and Friday from 11 a.m. until 3 p.m., Saturday from 1 p.m. until 6 p.m., and from one hour before each concert through intermission. The shop carries BSO and musical-motif merchandise and gift items such as calendars, clothing, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. A selection of Symphony Shop merchandise is also available during BSO concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call (617) 267-2692.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for the Friday-afternoon, Tuesday-evening, and Saturday-evening Boston Symphony concerts (subscription concerts only). The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $6 each, one to a customer, on Fridays as of 9 a.m. and Saturdays and Tuesdays as of 5 p.m.

PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts on Tuesday, Thursday, Friday, or Saturday. For more information, call the Subscription Office at (617) 266-7575.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors; it is permitted only in the Hatch Room and in the main lobby on Massachusetts Avenue. Please note that smoking is no longer permitted in the Cabot-Cahners Room.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

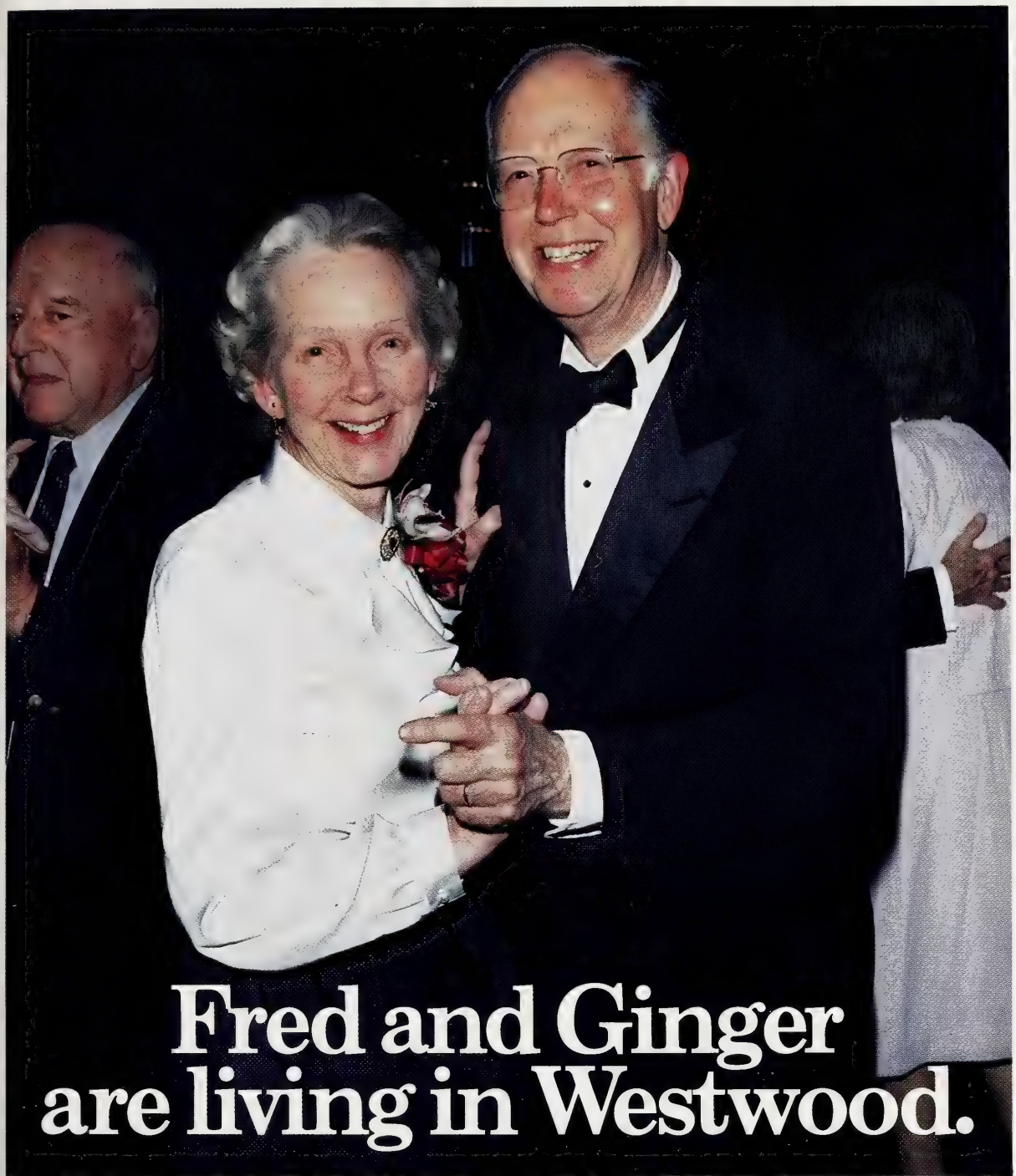
COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York.

BSO FRIENDS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover photograph shows the cartouche directly above the Symphony Hall stage. Whereas numerous European halls traditionally highlighted various composers' names, Beethoven became the only composer whose name was inscribed on any of the plaques that trim the stage and balconies of Symphony Hall. The others were left empty since, at the time the Hall was opened, it was felt that only Beethoven's popularity would remain unchanged.

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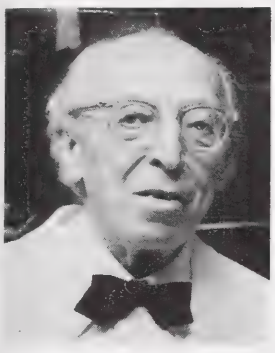


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A Ninetieth-Birthday Tribute to Aaron Copland



To many listeners, Aaron Copland (born November 14, 1900) is the epitome and fountainhead of American music. Following studies with Nadia Boulanger in France he returned to America, where Boulanger helped him make the acquaintance of her friend Serge Koussevitzky. The new conductor of the Boston Symphony Orchestra and the young American composer hit it off at once. Many of Copland's early works received their world premieres here in Boston, and he quickly became established as the leading American composer of his generation. Always an exceedingly warmhearted and generous man, Copland constantly brought to Koussevitzky's attention the music of other worthy young composers. Thus Copland, almost as much as Koussevitzky himself, was responsible for the extraordinary burst of American symphonic writing in the '30s and '40s.

In 1940 Copland became the Dean of the Faculty at the newly-founded Berkshire Music Center. In that position for a quarter-century, he taught a new generation of composers, from the United States and increasingly from Latin America and the rest of the world. Meanwhile he composed symphonies, piano music, chamber music, songs, ballets, and film scores of high quality. His works include some of the most-loved by any American composer.

If the United States shared the Japanese custom of naming its finest artists to be "living treasures," Aaron Copland would have been so named many years ago. This week, as he turns ninety, let us thank him for his long, fruitful friendship with the BSO and his inspiring contributions to American music.

"A Company Christmas at Pops" Slated for December 19

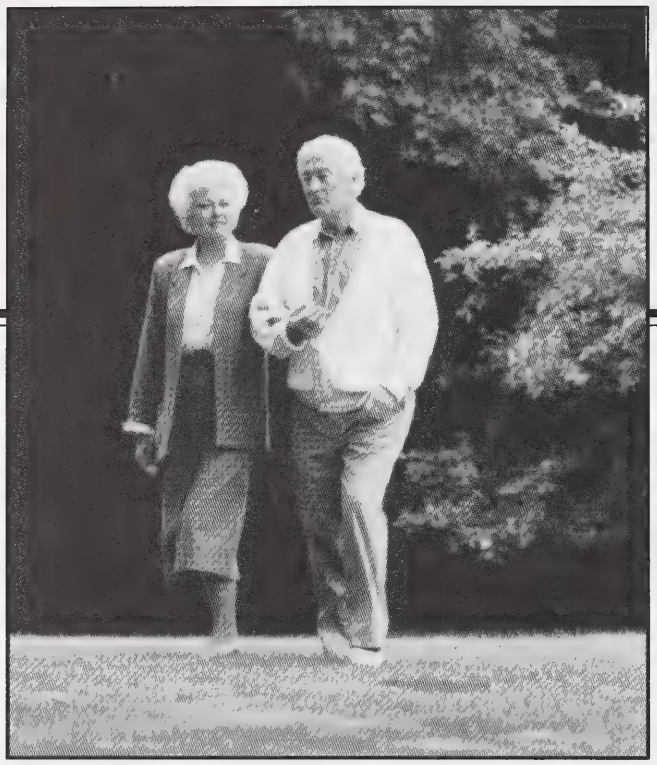
"A Company Christmas at Pops" 1990, featuring the Boston Pops Orchestra, will take place Wednesday evening, December 19. William F. Meagher, Managing Partner of Arthur Anderson & Co., is chairman of the 1990 "A Company Christmas at Pops" committee, with William D. Roddy, Vice-President and General Manager of Neiman Marcus, serving as committee vice-chairman. Now in its seventh year, "A Company Christmas" has become a favorite holiday tradition in the Boston-area business community, with more than 100 of the area's leading businesses and their guests participating in this festive event. In the spirit of the season, the BSO hosts 200 underprivileged children and their chaperones for the evening, which includes a surprise visit by Santa Claus. A limited number of "A Company Christmas at Pops" sponsorships are still available. The $3,500 package includes sixteen seats for the concert, complete with cocktails and a gourmet supper; half-packages are also available. For further information please call Marie Pettibone, the BSO's Assistant Director of Corporate Development, at (617) 638-9278.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Angelica Lloyd Clagett
Stage Manager Position

Angelica Lloyd Clagett served on the BSO's Board of Overseers from 1973 to 1976 and resumed her tenure as Overseer in 1985. Mrs. Clagett describes her involvement with the Boston Symphony Orchestra that led to her decision to create an endowment for the stage manager's position: "In 1971 I agreed to organize Pre-Symphony Suppers for the BSO Council of Friends, which were held in the basement of Symphony Hall. Basements are basements, and the task of making it into an attractive dining area seemed almost too formidable to contemplate. But with the help of our energetic and talented committee, we did just that, and the Suppers became very popular events. They also enabled me to get to know the maintenance crew of the hall, headed by orchestra stage manager Al Robison, and I realized very quickly that there would be no concerts without this extremely efficient group who did so much to make all BSO events run smoothly. What more appropriate way for me to express my gratitude for my years of association with the BSO than to honor Al Robison by endowing his position."



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Northwest Airlines to Sponsor Holiday Pops Concerts

The Boston Symphony Orchestra is pleased to announce that Northwest Airlines is the corporate sponsor of the 1990 Holiday Pops Concerts, which include nine evening and matinee Christmas Pops performances between December 18 and 24 and the New Year's Eve Gala. Remaining tickets will go on public sale Monday, November 19.

Art Exhibits in the Cabot-Cahners Room

For the seventeenth year, a variety of Boston-area galleries, museums, schools, and nonprofit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through November 19 are works from the Carnegie Hall Photo Exhibition, to be followed by works from the Dyansen Gallery (November 19-December 14) and the Water Street Gallery (December 14-January 17). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

BSO Members in Concert

BSO violinist Amnon Levy will perform the Boston premiere of Busoni's Violin Concerto on Sunday, November 18, at 8 p.m. with the Brookline Symphony Orchestra, David Callahan, music director, at Boston University's Tsai Performance Center, 855 Commonwealth Avenue in Boston. The program also includes Schumann's Overture to *Genoveva*, Copland's *Quiet City*, and Beethoven's Symphony No. 1. Tickets are $8 ($5 seniors and students). For further information, call (617) 731-3644.

The 21-member New England Trombone Choir at New England Conservatory directed by BSO bass trombonist Douglas Yeo, and the NEC Percussion Ensemble directed by BSO percussionist Frank Epstein, will give their combined annual "Skin 'n Bones" concert on Monday, November 19, at 8 p.m. at Jordan Hall. Featured on the program will be two world premieres for trombones and percussion—Charles Fussell's *Last Trombones* and David P. Jones' *Messalonskee Nocturne*—as well as the American premiere of *Bloodstone* by Michiko Nakazawa. Also on the program is music of John Heiss, Ruth Loman, George Hamilton Green, and Anton Bruckner. Admission is free. For further information, call 262-1120.

Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday, November 28, and Friday, November 30, at 8 p.m. in Old South Meeting House, 310 Washington Street. BSO violinist Amnon Levy is featured in Mendelssohn's Violin Concerto on a program also including the same composer's *Fingal's Cave* Overture and Haydn's Symphony No. 92, *Oxford*. Tickets are $18 and $12 ($8 students and seniors). For further information, call (617) 426-2387.

Max Hobart leads the Civic Symphony Orchestra on Sunday, December 2, at 3 p.m. at Jordan Hall. The program includes Beethoven's *Leonore* Overture No. 3, the world premiere of Weinstein's Serenade for Horn and Orchestra (commissioned by the Civic Symphony Orchestra) and Strauss's Horn Concerto No. 1, both featuring soloist Eric Ruske, Fine's *Blue Towers*, and the Boston premiere of Mussorgsky's *Pictures at an Exhibition* in the orchestration by Leopold Stokowski. Tickets are $12 and $8 (reduced price tickets for students and seniors will be available the day of the concert). For further information, call (617) 566-2219.

The Boston Artists' Ensemble performs Brahms's Piano Quartet in C minor, Op. 60, and Schubert's *Trout* Quintet for piano and strings on Friday, December 7, at 8 p.m. at the Chapel Gallery of the Second Church in Newton, and on Sunday, December 9, at 2:30 p.m. at the Peabody Museum in Salem. The performers include BSO members Tatiana Dimitriades, violin, Jonathan Miller, cello, and John Stovall, double bass, with Steven Ansell, viola, and Randall Hodgkinson, piano. Tickets are $12 ($10 students and seniors). For further information, call (617) 527-8662.

With Thanks

We wish to express special gratitude to Richard P. and Claire W. Morse, major donors of the Rush Seats Program through the Morse Rush Seats Fund. A limited number of these generously underwritten tickets for the Boston Symphony Orchestra's Tuesday-evening, Friday-afternoon, and Saturday-evening subscription concerts are made available at $6.



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Seiji Ozawa



Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his eighteenth year as the BSO's music director. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. This spring Mr. Ozawa will lead the orchestra on a seven-city North American tour; a tour to seven European cities will follow the 1991 Tanglewood season.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Saito Kinen Orchestra, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot
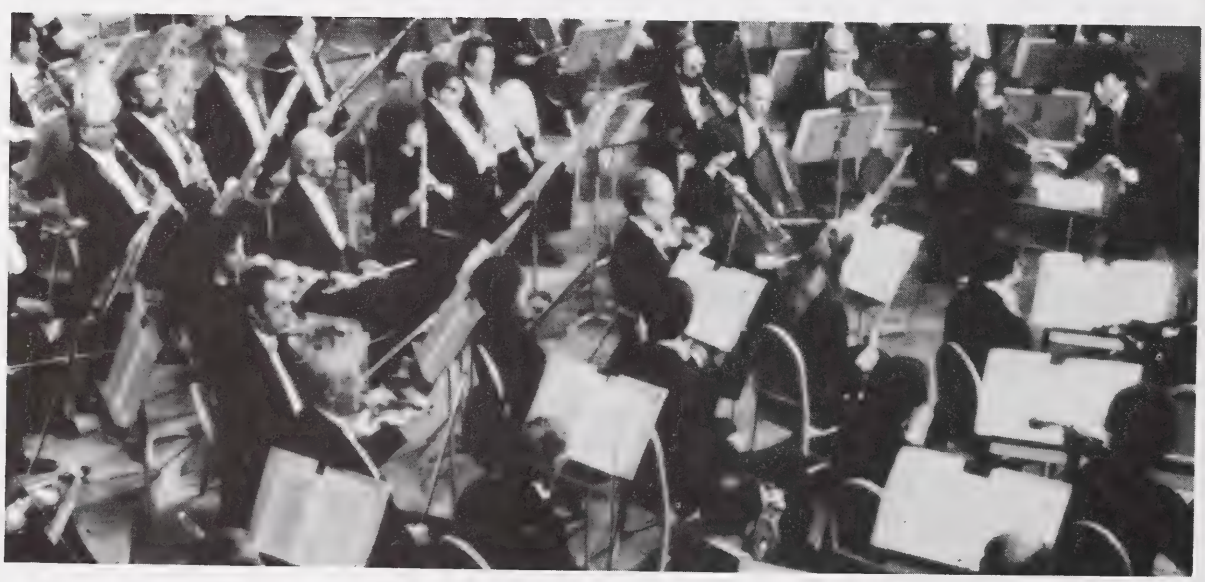
BOSTON SYMPHONY ORCHESTRA 1990-91

First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair
Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair
Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair
Lucia Lin
Acting Assistant Concertmaster
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity
Max Winder
Forrest Foster Collier chair
Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
Gottfried Wilfinger
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
Ronan Lefkowitz
*Nancy Bracken
*Jennie Shames
*Aza Raykhtsaum
*Valeria Vilker Kuchment
*Bonnie Bewick
*Tatiana Dimitriades
*James Cooke
*Si-Jing Huang

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity
‡Ronald Wilkison
Lois and Harlan Anderson chair
Robert Barnes

**Participating in a system of rotated seating within each string section*
‡*On sabbatical leave*





Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Luis Leguía
Robert Bradford Newman chair
‡Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

Walter Piston chair
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
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Trumpets
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Sylvia Shippen Wells chair

Percussion
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair
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The Acoustical Design of Boston Symphony Hall

by Leo L. Beranek

For nearly two decades after its founding in 1881, the Boston Symphony Orchestra performed in the Music Hall on Washington Street, a building now renovated beyond recognition and called the Orpheum Theatre.

In the early 1890s the old Music Hall was threatened with destruction to make way for a street. Unlike our present disposition, neither the citizenry nor the orchestra seems to have offered resistance. Instead, the orchestra's founder and benefactor, Henry Lee Higginson, promptly formed a committee and engaged the Boston architectural firm of McKim, Mead and White to prepare plans for a new hall.

In visits to France and Germany, the architect became acquainted with the Neues Gewandhaus in Leipzig, now non-existent but then generally considered the best-liked concert hall in Europe, and he returned to Boston to propose duplicating that hall. However, the new Music Hall was projected to hold more than 2,400 seats—half again as many as the 1,560 in the Gewandhaus. The architect proposed simply to enlarge the dimensions of the Gewandhaus in direct proportion, until 1,000 more seats could be accommodated. That exercise would have resulted in doubling the cubic volume.

Major Higginson was apprehensive about this untried solution, and one day, while visiting President Charles Eliot of Harvard, he mentioned his concern. Eliot countered with the story of a new and disappointing lecture hall at Harvard, on which, after it opened, he had secured the advice of a young Assistant Professor of Physics, Wallace Sabine, whose help, Eliot said, had rendered the lecture hall "entirely serviceable."

Actually, Sabine and two assistants had spent three years with primitive apparatus making precise reverberation measurements while an impatient president urged them to effect a cure.

In September 1898, Higginson offered Sabine the responsibility for the acoustics of the proposed Music Hall. Sabine devoted the next fortnight to a hectic review of several years of work. Only then did he contrive to tie his acoustical data together by the formula that we now know as the "Sabine Reverberation Equation." He accepted the Music Hall assignment and frantically began to collect more acoustical data on upholstered chairs, plastered walls, wooden floors, and other materials likely to find their way into the new hall.

In January 1899 Sabine for the first time applied his formula and his acoustical data to McKim's architectural design. For an enlarged version of the Leipzig Gewandhaus, his calculations predicted a reverberation time altogether too long. Sabine persuaded the architects to abandon their design and to substitute a hall modeled after Boston's old well-liked Music Hall. Just before the new hall was completed, Higginson learned that the old Music Hall was not to be torn down. At the same time, he was warned that the name "Music Hall," with its widespread connotation of musical variety shows, might make booking European artists unnecessarily difficult. At the last moment, a committee studied and rejected a number of names, including "Higginson Hall," and chose "Symphony Hall." The new Boston Symphony Hall was dedicated, with a full-scale performance of Beethoven's *Missa Solemnis*, on October 15, 1900.

In the intervening years, Boston Symphony Hall has undergone no major renovation, no modernization, hardly even a change in decor. Only the addition of an elevator to its balcony levels has disturbed its turn-of-the-century elegance.

Symphony Hall proper is 157 feet long from the lower rear wall to the rear wall of the stage. For the regular symphony season, the Hall is furnished with 2,625 leather

upholstered seats that slope upward five feet at the rear of the Hall. With the "Pops" configuration, the Hall seats 2,371 persons.

Except for the wooden floor of the concert auditorium, which is laid on masonry and steel, and the wooden walls of the stage, the Hall is of brick, tile, plaster, and steel, making it the first large fireproof hall built in this country. Basic to its excellent acoustics are its rectangular shape and the mere fifty-six-foot span between opposing first-balcony fronts. The horizontal, non-sloping balconies, with their curved and perforated front, minimize echoes.

When Symphony Hall, furnished with its normal winter seating, is fully occupied, the reverberation time, averaged at 500 and 1,000 hertz, is 1.8 seconds; the average for 125 and 250 hertz is 2.1 seconds.

Contributing to the rich and pleasant reverberation are the pilasters and niches on the upper side and rear walls, and the deep, irregularly coffered ceiling. The statues in the niches, though shown on the original drawings, were not in place at the time of the opening concert and were added as they were completed at a local studio.

Loudspeakers are used only to amplify speech or electronic music, or occasionally a soloist at Pops. The pipe organ, built by Aeolian-Skinner of Boston in 1949, combines

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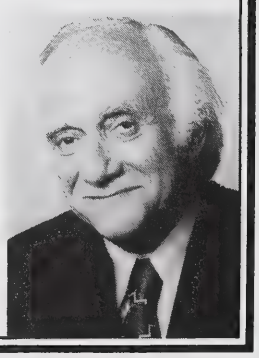
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To prevent outdoor noise from reaching the auditorium, the Hall was built like the innermost of a set of graduated set of graduated boxes, surrounded first by a corridor and then by offices and musicians' rooms. Air for ventilation enters quietly at low speeds through multiple openings in the ceiling and exits through grilles in the lower side walls.

The basement is used for a musicians' and employees' lounge, for rehearsal cubicles, and for maintenance workshops and storage. Connecting elevators enable the hall to be cleared of its chairs in a matter of hours.

Conductors and critics praise Symphony Hall for its clear, live, warm, and brilliant response and its pleasing loudness. Compared to other large halls—that is to say, those that seat more than 1,800 persons—Symphony Hall is generally rated tops.

Throughout the western world—and perhaps even beyond—Boston is known for its beautiful Symphony Hall, which stands as a worthy tribute to Wallace Clement Sabine, the first scientist-acoustician, whose pioneering "equation" and insightful guidance brought forth this acoustical gem for generations to enjoy.

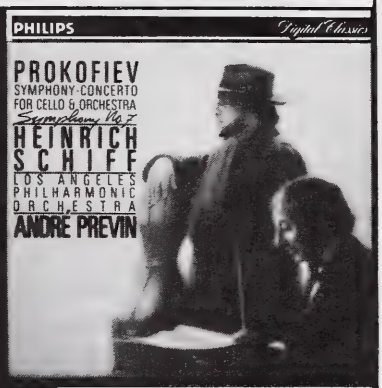
Leo Beranek, a co-founder of the computer and acoustical consulting firm Bolt, Beranek and Newman, Inc., is currently President of the American Academy of Arts and Sciences and a Trustee Emeritus of the Boston Symphony Orchestra. "The Acoustical Design of Boston Symphony Hall" was originally read from the Symphony Hall stage during a concert intermission, as part of the fiftieth-anniversary meeting of the Acoustical Society of America in June 1979.



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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Grant Llewellyn *and* Robert Spano,
Assistant Conductors
One Hundred and Tenth Season, 1990-91

Thursday, November 15, at 8
Friday, November 16, at 2
Saturday, November 17, at 8

CATHERINE COMET conducting

WUORINEN — *Machault mon chou*

RAVEL — *Valses nobles et sentimentales*

SAINT-SAËNS — Cello Concerto No. 1 in A minor, Opus 33
Allegro non troppo—Allegretto con moto—
Come prima

HEINRICH SCHIFF

FAURÉ — *Élégie*, Opus 24, for cello and orchestra

Mr. SCHIFF

INTERMISSION

SHOSTAKOVICH — Symphony No. 1 in F minor, Opus 10
Allegretto—Allegro non troppo
Allegro
Lento
Allegro molto

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BOSTON SYMPHONY ORCHESTRA

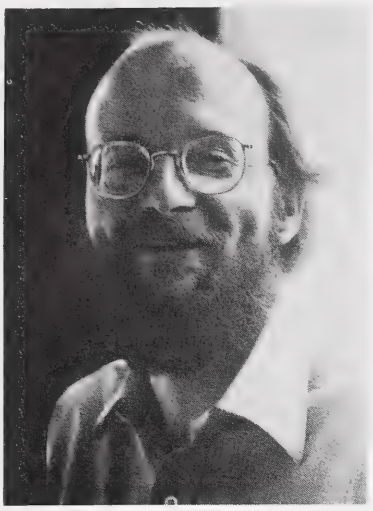
Seiji Ozawa, *Music Director*
Grant Llewellyn *and* Robert Spano,
Assistant Conductors
One Hundred and Tenth Season, 1990-91

Thursday, November 15, at 8
Friday, November 16, at 2
Saturday, November 17, at 8

CATHERINE COMET conducting
HEINRICH SCHIFF, cello

Please note that the program order for these concerts has been changed: Heinrich Schiff will perform Fauré's *Élégie* for cello and orchestra before rather than after Saint-Saëns' Cello Concerto No. 1.

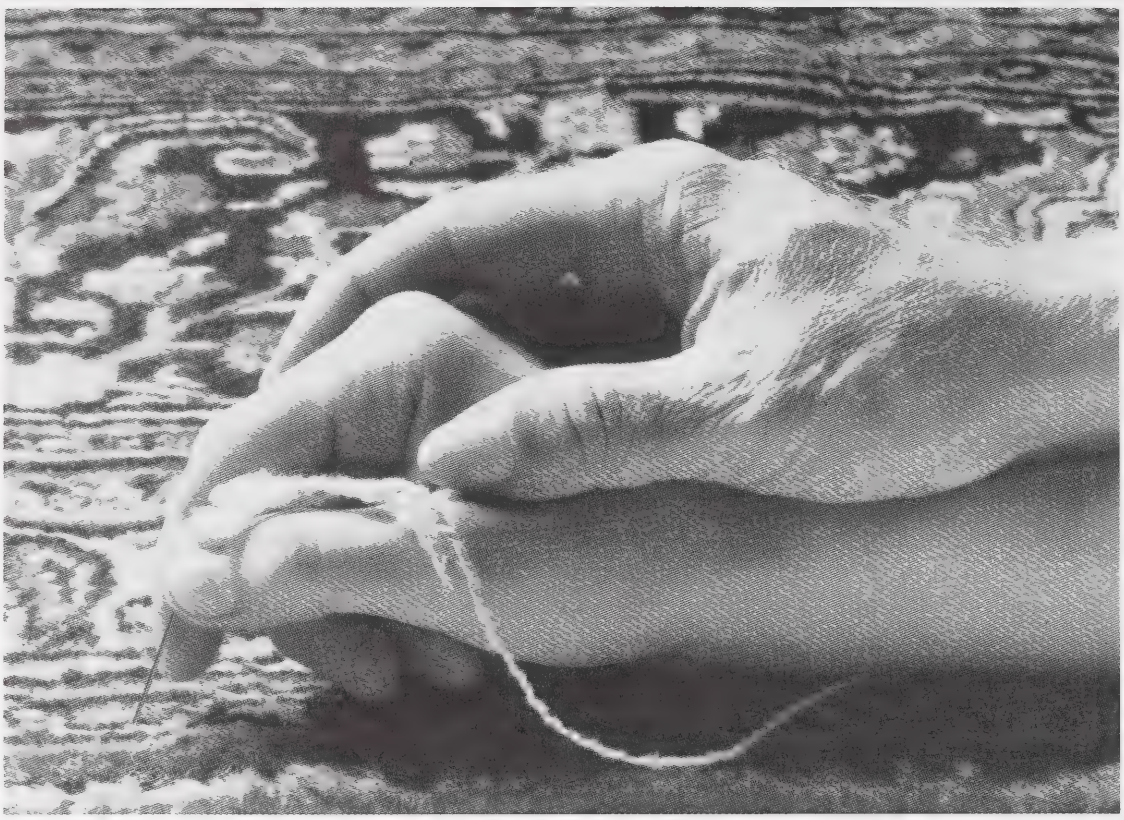
Charles Wuorinen
Machault mon chou



Charles Wuorinen was born on June 9, 1938, in New York City and now lives there and in San Francisco. Guillaume de Machault (or Machaut) was born around 1300, probably in Rheims, France, and died there on April 13, 1377. Wuorinen composed Machault mon chou, *whose material is derived from Machault's Mass, between July 1 and August 22, 1988. It was commissioned by the San Francisco Symphony and is dedicated to Herbert Blomstedt, that orchestra's music director. Blomstedt and the San Francisco Symphony gave the first performances on May 24-27, 1989. These are the first performances by the Boston Symphony Orchestra. The score calls for two flutes, two oboes (second doubling English horn), two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trombones, tuba, chimes, glockenspiel, timpani, harp, and strings.*

The title *Machault mon chou* was born in the gloriously garlic-scented kitchen in the San Francisco house of Charles Wuorinen and my friend, the pianist Garrick Ohlsson. I had mentioned that we at the San Francisco Symphony would like Wuorinen's new piece to open a program of French music, and he at once saw this as an opportunity to carry out a long-cherished plan to rework some music by Guillaume de Machault for modern orchestra. Remembering his *Bearbeitungen über das Glogauer Liederbuch*, part transcription, part recomposition, of a half-dozen short pieces from the fifteenth century, and the settings, equally delicious, of Guillaume Dufay's *Vergine bella* in his *Percussion Symphony*, I thought this a delightful idea. The title came along minutes later. "*Chou*" is French for cabbage and also, I learned from the dictionary, a word for puffpaste, which perhaps goes some way to explain why the French also use the word as an endearment. The distinguished Canon at Rheims Cathedral was, among his other accomplishments, a fine lyric poet by no means devoid of a sense of humor, and one imagines that he would not have minded an affectionately admiring address from an eminent colleague six centuries and some odd years his junior.

The first thing we know for certain about Machault's life is that together with his brother Jean he served King John of Bohemia as secretary from the early 1320s until the King's death in 1346. After that he returned to France, where he rendered various literary, musical, and intellectual services to members of the nobility, all the way up to King Charles V. He was the foremost French poet of his day and one whose influence radiated abroad, notably to England, where his younger contemporary, Geoffrey Chaucer, was much in his debt. Equally, he was the preeminent composer of his time as well as the most prolific. Most of his music consists of settings of secular French texts, largely his own, but he also wrote some sacred works, of which the Mass is the largest and by far the most famous. I remember being taught that he wrote this Mass in 1364 for the coronation of Charles V, and I am sorry to say that I taught the same thing to my own students; sorry because this turns out to be misinformation, if not disinformation, being a legend invented by the Abbé Jean Lebeuf, an eighteenth-century cleric who was a serious if occasionally inventive historian of medieval music. Whatever the occasion for its composition, the Machault Mass is historically significant as the first polyphonic setting of the Ordinary of the Mass by a single composer, and, more important, it is one of the masterpieces of Western music, a work that in good performances speaks to us today with eloquence and freshness.



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Musicians have long been fascinated with transcription, arrangement, parody, quotation, collage—all techniques for deriving new pieces from old ones. Fifteenth- and sixteenth-century composers lived on this practice, and we are all to some degree familiar with or at least aware of such things as Bach's reworking of Vivaldi, Handel's appropriations of whatever he needed, Mozart's edition of *Messiah*, Liszt's transcriptions and *réminiscences* of everything within earshot, and Tchaikovsky's *Mozartiana*, to cite only a very few of the most famous examples. In our century, Stravinsky's *Pulcinella*, based on eighteenth-century pieces he believed to be by Pergolesi, began a new wave of looking at old music through modern lenses.

Most of the post-*Pulcinella* pieces differ in intent from their predecessors. Until our own century, musicians generally did not care about historical authenticity. They took it for granted that old music had to be brought up to date if it was to be acceptable to modern—and by implication, less barbarous—tastes. In the twentieth century, the idea is more to enjoy the spice of the stylistic dissonance between the original and its modern treatment. The point is not so much *aggiornamento* as the fun of trying on someone else's glasses.

Charles Wuorinen has written that he has "a long-standing avocation of 'reworking' old music." I have mentioned his *Bearbeitungen über das Glogauer Liederbuch* and the lovely fifteenth-century intermezzi in his *Percussion Symphony*. Other such pieces have included his Purcell reworkings, *The Magic Art*; and his opera, *The W. of Babylon*, which was given its premiere at one of the San Francisco Symphony's "New and Unusual Music" concerts during the 1988-89 season, actually contains a couple of "Purcell duets" purely of Wuorinen's invention.

Machault mon chou, a three-movement work that runs about eleven minutes, gives us both straight transcription as well as fairly intricate reshuffling—literally "recomposition"—of the original material. As well as clothing Machault's four vocal strands in the colors and textures of a modern orchestra, Wuorinen has modernized the music in one important, if less obvious, matter. In Machault's day, and for some time thereafter, the most important voice, the spinal column of the polyphonic structure, was the tenor. Machault, as Wuorinen puts it, would have "heard the music outward from the tenor." In the seventeenth century, the focus shifted to the bass. We sense that as the fundament. Wuorinen has "not tried to avoid hearing from the bottom up" and has sometimes combined the two lowest lines of Machault's polyphony into a single bass line.

All the music is derived from Machault's Mass. The first movement is in four sections, corresponding to the *Kyrie eleison* which opens the work, then going on to the *Ite missa est* that closes it, then returning to the two remaining parts of the *Kyrie*, the *Christe eleison* and the second *Kyrie*. As in nearly all masses, the appeal for mercy to Christ is more intimate in expression than the address to the Lord (*Kyrie*), and Wuorinen's version reflects this.

The second movement draws on the *Sanctus* and *Benedictus*, the latter being more delicate in texture than the former.

The third movement is the most intricate and the one involving the most recomposition. The sources here are the beginnings of the *Gloria* and the *Credo*, which are overlapped and intercut. For his coda, so to speak, Wuorinen uses first the "Amen" from the *Gloria*, then caps that with a reprise of the initial *Kyrie*.

—Michael Steinberg

Currently Artistic Adviser of the Minnesota Orchestra and Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on *Machault mon chou* is reprinted here by permission of the San Francisco Symphony, copyright ©1989.

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Maurice Ravel
Valses nobles et sentimentales



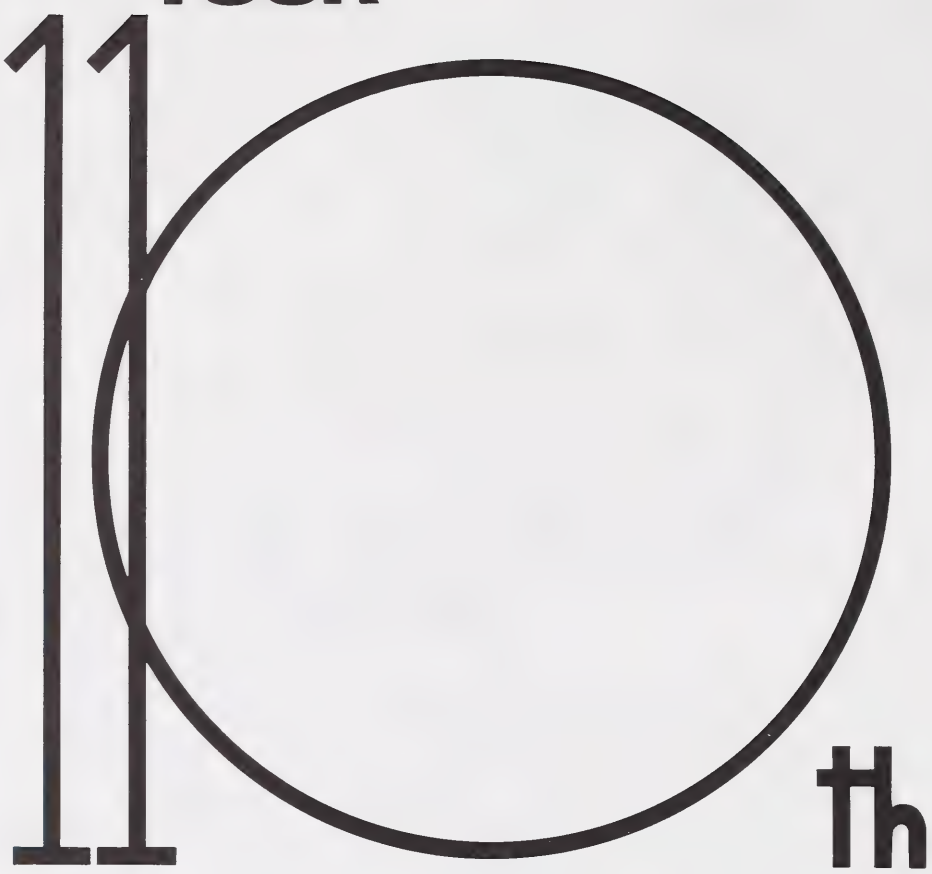
Joseph Maurice Ravel was born at Ciboure, Basses Pyrenees, on March 7, 1875, and died in Paris on December 28, 1937. He composed the Valses nobles et sentimentales *for piano solo in 1911, orchestrating it the following year. The score was used as the basis of a ballet, "Adelaide, or The Language of the Flowers," performed in Paris on April 22, 1912. It is dedicated to Louis Aubert. The first Boston Symphony performances were given by Pierre Monteux in March 1921. Since then, it has been heard at BSO concerts under the direction of Charles Munch, Joseph Silverstein, and Seiji Ozawa, who led the most recent Tanglewood performance in August 1986 and the most recent subscription performances in October that same year. The score calls for two flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, side drum, tambourine, celesta, glockenspiel, two harps, and strings.*

As with so many of his other orchestral works, Ravel wrote the "Noble and Sentimental Waltzes" first for piano, probably with no particular intention of orchestrating them at all. The work was first performed by Louis Aubert in May 1911 without an announcement of the composer's name. Speculation as to the author's identity ranged from Satie to Kodály. Once the composer's name was revealed, Ravel was prevailed upon by Mlle. Trouhanova's ballet company to orchestrate the work to accompany a ballet. He did so very quickly, and *Adélaïde, ou Le Langage des fleurs* had four gala performances at the Théâtre du Châtelet in April 1912 (on a program with Dukas's *La Péri* and d'Indy's *Istar*). After a revival in 1916, the ballet failed to hold the stage; this is not, perhaps, surprising, since it was laden with a rather silly scenario in which a flirtatious prima donna presents a series of flowers (symbolizing some emotion or characteristic) alternately to her suitors, the noble duke and the amorous Loredan. The musical score stands firmly on its own without the dubious benefit of the narrative elements, and it has become firmly established (both in its original piano version and in orchestral dress) as a concert piece.

Probably more than any other dance or rhythmic pattern, the 3/4 lilt of the waltz characterizes the nineteenth century and romanticism. Certainly from at least the time of the Congress of Vienna in 1815 until World War I, the waltz was the dance craze that dominated Europe and America, first as a somewhat scandalous new dance that caused fathers to worry about their daughters (it was, after all, the first social dance in which the partners assumed an embrace position), eventually as a familiar and well-loved dance for the elders, while the younger fry turned to something else that was newly scandalous in its turn. The occasional waltz songs of an Offenbach, the string of waltzes conceived by both the elder and younger Johann Strauss for dancing in Viennese cafés of mid-century, the vibrant ballet waltzes of a Tchaikovsky, were becoming, by the beginning of the present century, slow waltz songs in charming Ruritanian operettas, meltingly sentimental but wondrously evocative when properly used (for example, the principal waltz song in Lehár's *The Merry Widow* or Victor Herbert's "Kiss me again" in *Mlle. Modiste*).

Ravel's suite of waltzes is an amazingly objective summary of the waltz tradition, a *jeu d'esprit* that probably had no further aim, when first conceived, than taking the waltz medium almost as a "found object" and working with it as a modeler with his

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clay. This intention is signalled by the epigraph that Ravel put at the head of his score, drawn from Henri de Regnier: "*Le plaisir délicieux et toujours nouveau d'une occupation inutile*" ("the delicious and ever-new pleasure of a useless occupation"). The score alternates faster and more vigorous waltzes (presumably the "noble" ones) with slower and more evocative movements ("sentimental"). The opening waltz is unusually acerbic in harmonic character (especially for a genre so associated in the public mind with sugary harmonies); Ravel makes use of appoggiaturas and added dissonances of the seventh, ninth, and eleventh to reduce the sugar content considerably. No. 2 is more fragile, featuring a delicate little melody on the flute. The third has a broader swing, with rhythmic patterns often extending over two bars in the manner of Tchaikovsky; the oboe gets the main tune. No. 4 continues this broader rhythm but in more animated fashion, more in the style of a Viennese waltz. It has hints of the raciness of the later Viennese operettas. The fifth waltz is slower, more delicate, essentially an interlude. No. 6 is extremely fast and harbors rhythmic complexities in its written-out alternations of 3/2 and 6/4 meters (a kind of rhythmic shift often employed in waltzes, but rarely notated so explicitly). Ravel himself regarded No. 7 as one of his finest creations; it begins tentatively and blossoms into a charming freshness of melody that builds to an exhilarating climax. Such an ending virtually requires a coda. Ravel's Epilogue casts one more retrospective glance in slow waltz style with imaginative and evocative orchestral coloration. This *envoi* is a final sophisticated tribute to the long waltz tradition—a tradition that Ravel himself was to destroy with the violent satire of *La Valse* in less than a decade.

—Steven Ledbetter





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Camille Saint-Saëns
Cello Concerto No. 1 in A minor, Opus 33



Charles Camille Saint-Saëns was born in Paris on October 9, 1835, and died in Algiers on December 16, 1921. He composed the First Cello Concerto in 1872; it was premiered on January 29, 1873, with the Paris Conservatory Orchestra. The orchestra's principal cellist, August Tolbecque, was the soloist and received the dedication of the work. The concerto entered the repertory of the Boston Symphony Orchestra during its inaugural season; Carl Bayrhoffer was the soloist and Georg Henschel conducted. Further performances were given by Anton Hekking and Alwin Schroeder (under the direction of Arthur Nikisch), Schroeder, Rudolf Krasselt, and Elsa Ruegger (Wilhelm Gericke), Heinrich Warnke (Max Fiedler), Joseph Malkin (Max Fiedler, Otto Schmidt, and Carl Muck), Jean Bedetti and Schroeder (Pierre Monteux), Bedetti (Richard Burgin), Gregor Piatagorsky (the most recent series of subscription performances, in March 1949) and Bedetti (Serge Koussevitzky), Samuel Mayes (Charles Munch and Burgin), Leslie Parnas (Stanislaw Skrowaczewski), and Jules Eskin (a single subscription performance under William Steinberg, in January 1973). The most recent BSO performance took place at Tanglewood in August 1987; Matt Haimovitz was the soloist and Leonard Slatkin the conductor. In addition to the solo part, the score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, as well as timpani and strings.

As a young man, Saint-Saëns was dazzling in his quickness, whether in music or almost any other field of study. By the time he was three he had composed his first little piece, and by the age of ten he had made his formal debut as a pianist at the Salle Pleyel in Paris with a program of Mozart and Beethoven concertos (then little heard and not respected in France). As an encore he offered to play any one of Beethoven's piano sonatas from memory!

He learned Latin from a private tutor and quickly made his way through the classics, years later regretting that he had never had time to learn Greek, too. He became particularly interested in mathematics and the natural sciences, and for the rest of his life he pursued studies in astronomy, archaeology, and geology. He entered the Conservatoire at the age of thirteen, won prizes as an organist, then studied composition with Jacques Halévy. Although he never won the Prix de Rome, recognition of his creative talents came early. Not without reason, Hector Berlioz, wittiest of romantic composer-critics, said of him, "He knows everything but lacks inexperience."

In the early years Saint-Saëns was a devotee of the new music of Wagner and Liszt, defending *Tannhäuser* and *Lohengrin* against the attacks of French critics. He played Schumann in his recitals, then almost unheard-of in France. Liszt inspired his own significant ventures into the medium of the symphonic poem. He worked on behalf of older composers as well: Bach, Handel, Rameau, Gluck, and Mozart. In short, he was a representative of many of the newest trends in music (even his historical interests made him "modern," since it was just at this time that the discipline of musicology, and its active pursuit of older music, was developing).

Following the shock of French defeat in the Franco-Prussian War (including months of debilitating siege in Paris in late 1870 and early 1871), Saint-Saëns was one of the leaders of a movement to reestablish French art, particularly with the aim of promoting musical forms that seemed to have been dominated for decades by Ger-

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man composers. This meant the abstract instrumental forms of symphony and concerto. Since early in Berlioz's career, there had been virtually no French composers interested in large-form concert music; the opera and ballet attracted the attention of composers and audiences. Only months after the Siege of Paris had been lifted, Saint-Saëns founded the Société Nationale de Musique, with the motto "*ars gallica,*" to promote new French music, especially in the abstract genres. In addition to Saint-Saëns himself, the Society included in its organizing committee Fauré, Franck, and Lalo. Over the years the Society sponsored premieres of important new works by leading French composers.

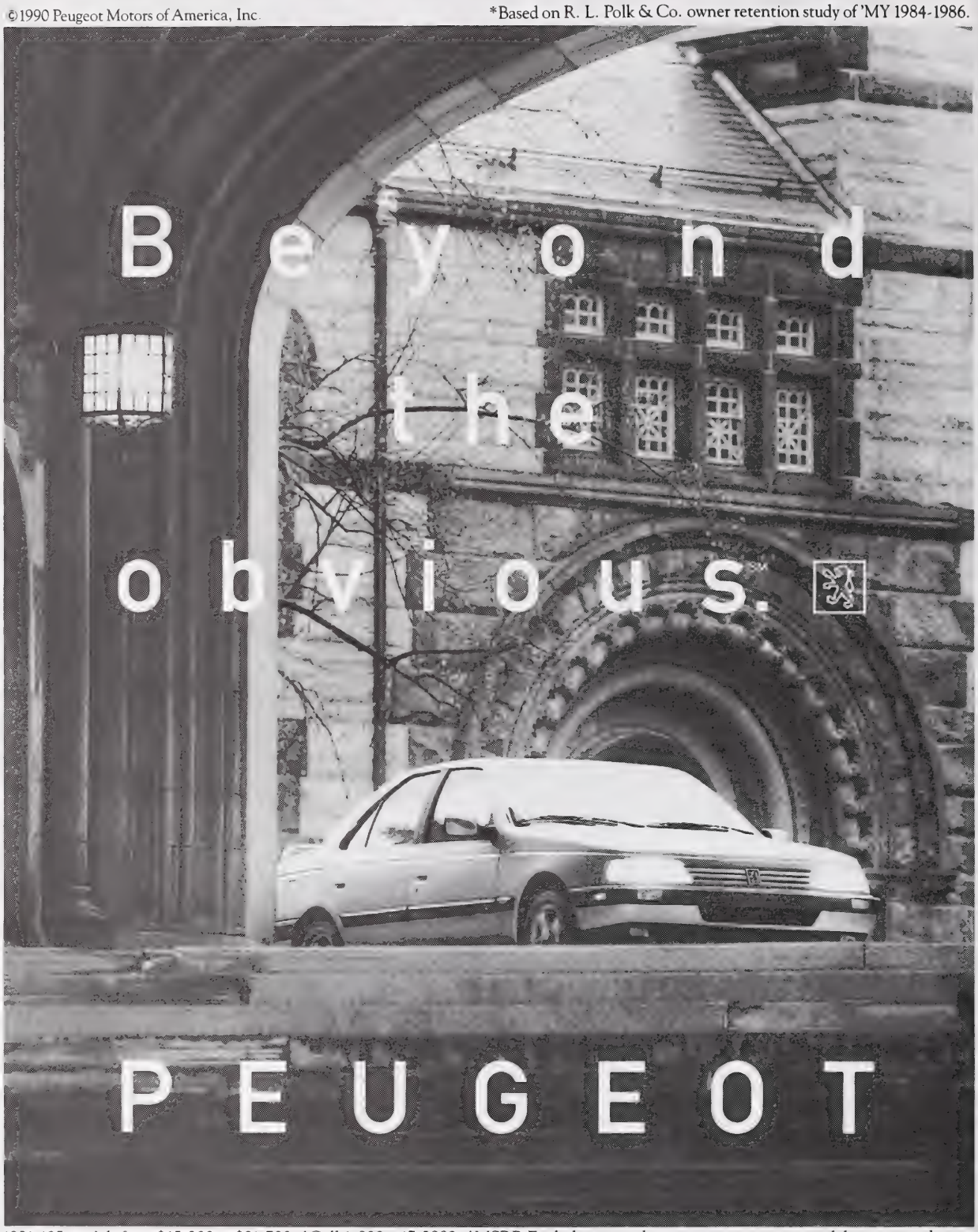
Among the first such premieres was the founder's own First Cello Concerto. During the 1850s and 1860s, Saint-Saëns had already composed three piano concertos and two violin concertos, but in general these early works were relatively light in character with frivolous finales that suited the prevailing mood of the Second Empire (so well characterized by the flippant operettas of Jacques Offenbach). The Cello Concerto is altogether more serious. The opening movement is unusually passionate in character (especially for a composer of such even-tempered disposition), and the formal organization of the work is quite original. Moreover, Saint-Saëns solved the besetting problem of cello concertos: how to let the relatively low-pitched solo instrument project through the full orchestra. He does this largely through extraordinarily delicate scoring, reserving the full orchestra only for punctuation or the few brief passages when the soloist is not playing.

As befits an admirer of Liszt, Saint-Saëns makes imaginative use of thematic transformations, building much of his work from motives heard in the opening bars. The soloist begins instantly with a triplet-filled theme that sweeps downward, to end in a half-step rise and fall, E-F-E, echoed at once an octave lower. Both the triplet sweep and the half-step motive dominate the musical discourse of the first movement. A broadly conceived solo passage links the first movement directly to the second, which opens (in B-flat) with a delicate 3/4 dance of minuet character in the orchestral strings. As the cello solo sweetly intones its song over the dance figure, the character broadens almost to a waltz. Following a solo cadenza and the dying away of the waltz passage, Saint-Saëns links the middle movement to the finale with a transition based again on the principal motives of the opening movement. The main theme of the finale subtly combines elements from each of the first two movements, growing in virtuosic display to a brilliant finish in A major.

—S.L.

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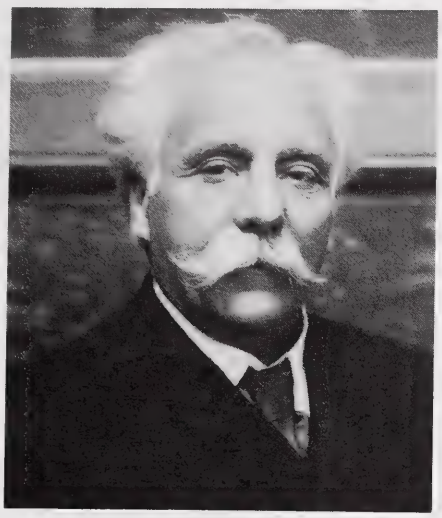
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Gabriel Fauré
Élégie, Opus 24, for cello and orchestra



Gabriel Urbain Fauré was born in Pamiers, Ariège, on May 12, 1845, and died in Paris on November 4, 1924. He composed his Élégie *as a chamber work for cello and piano in 1880; in that version it was first performed by cellist Jules Loëb at a concert of the Société Nationale on December 15, 1883. Fauré orchestrated the work about 1897; a revision dating from about 1901 received its premiere in Monte Carlo on January 23, 1902. Carlo Sansoni was the soloist, Léon Jéhin the conductor. Serge Koussevitzky led the first Boston Symphony Orchestra performances of the work on December 5 and 6, 1924, with Jean Bedetti, the orchestra's principal cellist, on a program assembled in memory of the composer. The same conductor and soloist repeated the work in 1929, 1936, and, for a single performance in New York, 1945. The present performances are the BSO's first since then. In addition to the solo instrument, the score calls for woodwinds in pairs, four horns, and strings.*

In the last months of Fauré's life, Aaron Copland, then a student in Paris, wrote an article for the American journal, *The Musical Quarterly*, in which he commented, "The world at large has particular need of Gabriel Fauré today; need of his calm, his naturalness, his restraint, his optimism; need, above all, of the musician and his great art." These terms sum up much of the effect of Fauré's music, though they scarcely indicate his importance as the most advanced composer of his generation and one of the greatest teachers of his time. Every voice student learns at least a few of his exquisite songs; every chorus sooner or later essays that most tranquil of nineteenth-century settings of the *Requiem*. Instrumentalists play some of his exquisite chamber works with great frequency, others far less often than they deserve. For all practical purposes, orchestras limit themselves to the suite from the incidental music he composed to Maeterlinck's play *Pelléas et Mélisande* and a few other small lyric pieces, of which the *Élégie* is among the most familiar.

On June 24, 1880, the *Élégie* received a private performance in the home of Saint-Saëns, following which Fauré wrote to his publisher, "My cello piece was excellently received, which greatly encourages me to go on and do the whole Sonata." By 1883 he had clearly decided against finishing a cello sonata, since he published what would have been its slow movement as a separate work. Not until 1917 did Fauré actually write a cello sonata, but by then he was a very different composer than he had been in 1880. Its success evidently encouraged him to write a second sonata in 1921.

The *Élégie*'s single slow movement is laid out in a simple ABA form, beginning and ending with a poignant, drooping theme. The contrasting middle section is filled with sinuous arabesques culminating in a brief cadenza and an abbreviated return of the first theme an octave higher.

—S.L.

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Dmitri Shostakovich
Symphony No. 1 in F minor, Opus 10



Dmitri Dmitriyevich Shostakovich was born in St. Petersburg (now Leningrad) on September 25, 1906, and died in Moscow on August 9, 1975. He completed his Symphony No. 1 in December 1925 as his graduation exercise for Maximilian Steinberg's composition course at the Leningrad Conservatory. Nikolai Malko and the Leningrad Philharmonic gave the first performance on May 12, 1926. Bruno Walter brought the work and the name of its by then twenty-one-year-old composer to the attention of Western Europe at a Berlin Philharmonic concert on May 5, 1927. Leopold Stokowski and the Philadelphia Orchestra introduced the symphony in the United States on November 2, 1928. The first Boston Symphony performances were given under Richard Burgin's direction in November 1935. Since then, the BSO has played it under the direction of Nikolai Malko, Serge Koussevitzky, Erich Leinsdorf, Karel Ančerl, Sergiu Comissiona, and Kurt Masur, who led the most recent subscription performances in January 1985 and the most recent Tanglewood performance the following August. The symphony is scored for three flutes (two doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, tromba contralta *(defined in Sibyl Marcuse's "Musical Instruments" as a "valved trombone in trumpet form . . . sounding an octave below the natural trumpet in F . . . devised and first introduced by Rimsky-Korsakov"), three trombones, bass tuba, timpani, triangle, snare drum, cymbals, bass drum, tam-tam, bells, piano, and strings. Deborah DeWolf Emery plays the piano at these performances.*

> I grew up in a musical family. My mother, Sophia Vasilyevna, studied at the Conservatory for some years and was a good pianist. My father, Dimitri Boleslavovich, was a great lover of music and sang well. There were many music-lovers among the friends and acquaintances of the family, all of whom took part in our musical evenings. I also remember the strains of music that came from the neighboring apartment of an engineer who was an excellent cellist and passionately fond of chamber music. With a group of his friends he often played quartets and trios by Mozart, Haydn, Beethoven, Borodin, and Tchaikovsky. I used to go out into the hallway and sit there for hours, the better to hear the music. In our apartment, too, we held amateur musical evenings. All this impressed itself on my musical memory and played a certain part in my future work as a composer.
>
> My mother wanted her children to have a good musical education. When my older sister, Marusia, was nine, my mother began giving her piano lessons. Three years later, when I reached the same age, my mother insisted that I take my place at the piano. Marusia became a professional musician and today [1956] teaches piano at the Leningrad Ballet School and also the obligatory piano class at the Leningrad Conservatory. My younger sister, Zoya, could not avoid her piano lessons, but did not follow a musical career, being trained instead as a veterinary surgeon.

An aunt remembered the young Mitya as "a very serious and sensitive child, often very meditative . . . and rather shy," fond of fairy tales, forever composing or improvising at the piano, though inclined to be modest about his music, reading Gogol, practicing Liszt, but loving Mussorgsky and Rimsky-Korsakov most of all. The same aunt, Nadezhda Galli-Shohat, who emigrated to the United States in 1923, told her nephew's biographer, V.I. Seroff, that when she first heard the Symphony No. 1, she was astonished to recognize in it many fragments she had heard him play as a young

boy, some of them associated with, among other matters, La Fontaine's fable of the grasshopper and the ant and with Hans Christian Andersen's tale *The Little Mermaid.** It was, in any event, clear that music was to be central in the boy's life and that in spite of all financial hardships—and these were considerable in the Shostakovich family—his gift had to be protected and nurtured. Well prepared, first at home, then at Glyaser's Music School, he was admitted to the Conservatory in Petrograd (as St. Petersburg was then called) in 1919.

Shostakovich was for a while unsure whether to concentrate on composition or piano. "If the truth be told, I should have done both," he said years after he had chosen composition. He must have been an excellent pianist, for his graduation recital at the Conservatory included Beethoven's *Hammerklavier* Sonata, Opus 106. For a while, piano came in useful in that he was able to help support his parents and sisters by playing for silent movies, but it gradually receded from the center of his musical existence, and he gave his last solo recital in 1930.

His principal teacher in composition was Maximilian Steinberg, himself a pupil of Rimsky-Korsakov, Glazunov, and Liadov. Steinberg married Rimsky-Korsakov's daughter Nadezhda, and it was as a wedding present for them that Stravinsky wrote his orchestral scherzo *Fireworks*. That was primarily a gesture of respect for Rimsky-Korsakov, whom Stravinsky revered, for Steinberg and Stravinsky were not fond of each other: Steinberg, Stravinsky wrote, "was one of these ephemeral, prizewinning, front-page types, in whose eyes conceit forever burns, like an electric light in daytime." Steinberg's own musical inclinations were academic-conservative, but he was a good teacher, able to help his pupil become articulate in a language many of whose

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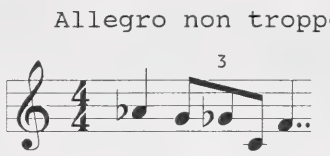
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details can hardly have been to the older man's taste. Moreover, when the plan for a Leningrad Philharmonic performance seemed about to be shipwrecked because Shostakovich had no money to pay for the copying of orchestra parts, the Conservatory undertook to foot the bill, something that would not have been done without Steinberg's support.

The opus number is always a bit startling. Shostakovich came to think of only one of his pre-First Symphony works as worth publishing, the *Three Fantastic Dances* for piano, Opus 5, but he did come to the challenge of writing his graduation symphony as a surprisingly experienced composer, even of orchestral works (two Scherzos, Opp. 1 and 7, a set of variations, Opus 3, and a group of *Fables* for mezzo-soprano, Opus 4). In the symphony itself, the assurance with which Shostakovich both imagines and realizes a large-scale structure is as impressive as the vigor and freshness of gesture. Of course, one can hear what music he has been reading and listening to and what has delighted him: he owes, for example, some of the details of his nose-thumbing, wrong-note humor to Prokofiev, he is fascinated by Mahler and his ways of twisting the tails of commonplaces, and more than once we see Petrushka raging in his cell or fixing us with his stare from the top of his master's booth. The basic design, too, is that of the conventional four movements, though with the scherzo second and the slow movement third (in itself a very conventional unconventionality). Throughout, though, Shostakovich finds ways of playing interestingly within that form, producing events in unexpected order, interrupting, linking, reverting. The contour of this phrase



played by the clarinet when the first movement has made the transition from provocatively discontinuous introduction into the "real" discourse, is in one way or another common ground for much of the material of the entire symphony (it is indeed already adumbrated in the introduction itself): we should probably have been much less surprised than most of us were at Shostakovich's late-in-life fascination with serial thinking (cf. most strikingly the String Quartet No. 12). His orchestral imagination is highly developed, such points as the passages for divided solo strings in the first and last movements, the piano writing in the scherzo, and the famous timpani solo in the finale being merely the most immediately noticeable instances. The slow movement in particular is evidence that at eighteen and nineteen he had much to say, and much of astonishing depth, and every phrase is a wonderful signal of the arrival on the scene of a new, eloquent, personal, always unmistakable voice.

—Michael Steinberg

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A good brief introduction to Charles Wuorinen's life and work can be found in The New Grove Dictionary of American Music (the article is by fellow composer Richard Swift). Also useful is the more extended interview with the composer in *Soundpieces: Interviews with American Composers* by Tracy Caras and Charles Gagne (Greenwood). Wuorinen's book *Simple Composition* (Longmans) is an excellent (if very technical) guide to the serial technique that is at the heart of his work. Wuorinen's works currently available in recorded form offer a considerable variety of kinds of music. These include the fascinating *Bearbeitung über das Glogauer Liederbuch* ("Arrangements from the Glogau Songbook") of 1962 (Elektra/Nonesuch, coupled with his String Trio and *Grand Bamboula* for string orchestra), the *Percussion Symphony* (Elektra/Nonesuch), a suite from *The Magic Art* (after Purcell) (Louisville), and a number of short works for piano or piano and violin, including *The Blue Bamboula*, Fantasia for violin and piano, and *The Long and the Short* for solo violin (Bridge). In addition to the *Percussion Symphony*, Wuorinen has composed a number of colorful pieces for percussion ensemble, including *Janissary Music* (CRI) and *Ringing Changes* (Elektra/Nonesuch). For larger ensembles, there are his Two-Part Symphony, performed by the American Composers Orchestra under the direction of Dennis Russell Davies (CRI), and a superb recent recording of two substantial and colorful works for piano and orchestra, *The Golden Dance* and Piano Concerto No. 3, both with Garrick Ohlsson as the soloist and the San Francisco Symphony conducted by Herbert Blomstedt (New World).

The best Ravel book available has not yet been published in this country; it is Roger Nichols' new contribution to the Master Musicians series, replacing the older (but still useful) volume by Norman Demuth. Nichols is both insightful and enthusiastic in his treatment of Ravel's music. Arbie Orenstein's *Ravel: Man and Musician* (Columbia) is a thorough study, but very dry, all too clearly revealing its origin in a doctoral dissertation. A sensitive discussion of Ravel can be found in *Romanticism and the Twentieth Century*, the final volume of the four-volume study *Man and his Music* by Wilfred Mellers (Schocken). An excellent brief discussion of Ravel's orchestral music is to be found in the BBC Music Guide that Laurence Davies devotes to that subject (University of Washington paperback). Davies has also written a fine book called *The Gallic Muse* with essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). A recording of Ravel's complete orchestral works (not counting concertos) with Seiji Ozawa and the Boston Symphony Orchestra has been discontinued in its original set, which included *Valses nobles et sentimentales*. Charles Dutoit and the Montreal Symphony offer a superb recording of the orchestral *Valses nobles et sentimentales* along with Ravel's *Ma Mère l'oye* (complete) and *Le Tombeau de Couperin* (London). Jesús López-Cobos's recording with the Cincinnati Symphony Orchestra offers a different collection of complementary Ravel works (*Alborada del gracioso*, *Boléro*, *Rapsodie espagnole*, and *La Valse*) with bright, fresh sound (Telarc). For the solo piano version, there are readings by big guns like Vladimir Ashkenazy (London) and Arthur Rubinstein (RCA), but Frederick Moyer's artful and vigorous reading on GM (coupled with music by Liszt, Reger, and George Walker) should not be overlooked.

The best biography of the multi-talented Saint-Saëns is James Harding's *Saint-Saëns and his Circle*, which is currently out of print in this country, though it may still be available in England, where it was originally published. Martin Cooper's *French Music From the Death of Berlioz to the Death of Fauré* (Oxford paperback) also provides some information. Lynn Harrell and Jacqueline DuPré have both recorded the Saint-Saëns Cello Concerto as a partner to the concerto of Robert Schumann, Harrell with Neville Marriner and the Cleveland Orchestra (London), DuPré



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with Daniel Barenboim and the New Philharmonia (Angel). Yo-Yo Ma's recording of the work, with Lorin Maazel and the Orchestre National de France (CBS), is coupled with the Cello Concerto of Lalo. Mstislav Rostropovich has recorded the Saint-Saëns with the London Philharmonic Orchestra under Carlo Maria Giulini (Angel), coupled with the Dvořák concerto.

The fullest and most recent study of Fauré in English is that by Robert Orledge (Eulenburg paperback), which contains a short biography and an extensive discussion of the music. The most significant work on Fauré is in French and comes from Jean-Michel Nectoux, including a full-scale biography and many smaller publications. Jules Eskin has recorded the *Élégie* with the Boston Symphony Orchestra under the direction of Seiji Ozawa (DG), on a disc containing also the *Pavane*, *Dolly*, and an expanded form of the familiar *Pelléas et Mélisande* suite, which includes the previously unrecorded "*Chanson de Mélisande*" with soprano Lorraine Hunt.

Boris Schwarz's Shostakovich article in The New Grove has been reprinted, along with the articles on Rimsky-Korsakov, Scriabin, Rachmaninoff, and Prokofiev, in *The New Grove Russian Masters 2* (Norton, available in paperback); the Shostakovich piece benefits especially, in this reprint, from a revised work-list and a much-enlarged bibliography prepared by Laurel E. Fay. The smallest book about Shostakovich is one of the most informative: Norman Kay's *Shostakovich* (Oxford) summarizes his musical style through the Twelfth String Quartet of 1968, though it deals with the works selectively. Brief but sympathetic and informed discussion of all of Shostakovich's symphonic works is to be found in Hugh Ottaway's *Shostakovich Symphonies* in the BBC Music Guides series (University of Washington paperback). The best general study of music in Soviet Russia is Boris Schwarz's *Music and Musical Life in Soviet Russia, 1917-1980* (University of Indiana Press; the older edition, with a cutoff date of 1970, is available as a Norton paperback).

As with Prokofiev, but for different reasons, political strains have until very recently made it hard to find a solidly documented, reliable biographical study of the composer. At last we have, in Ian MacDonald's *The New Shostakovich*, just out from Northeastern University Press, a balanced and thorough consideration of the composer's life and works, a reconsideration that is all the more urgent because of the many questions raised about the authenticity of *Testimony: The Memoirs of Dmitri Shostakovich*, "as related to and edited by" Solomon Volkov (Harper & Row, available in paperback). Recent political changes in the Soviet Union and the continued emigration of persons who knew the composer well now allow far more light to be cast on every phase of his career. MacDonald's book examines the conflicting evidence carefully and pursues a sensible course through the minefields; it will certainly not be the last such study, but it is an important step, long overdue.

Of currently available recordings of the First Symphony, the one to choose is probably that of Neeme Järvi with the Scottish National Orchestra (Chandos, coupled with Symphony No. 6), more precisely characterized than the generally fine performance of Bernard Haitink with the London Philharmonic (London), which is paired with the light and witty Symphony No. 9. Gennady Rozhdestvensky's reading with the USSR Ministry of Culture Symphony Orchestra (Melodiya) is a good one, and it is coupled with the nearly unknown Symphony No. 3, though the quality of sound is not so good as in the other recommendations.

—S.L.

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Catherine Comet



Making her Boston Symphony Orchestra debut with these concerts, Catherine Comet is currently in her first season as music director of the American Symphony Orchestra and in her fifth season as music director of the Grand Rapids Symphony. In Ms. Comet's first season with the latter orchestra, ASCAP awarded the ensemble first prize for regional orchestras in adventuresome programming in contemporary American music; in her second season the orchestra was awarded third prize. As a co-recipient of the 1988 Seaver/N.E.A. Conductors Award administered by the New World Symphony and designed to recognize exceptionally gifted American conductors who are in the early stages of significant careers, Ms. Comet was awarded a significant cash career development grant. From 1984 to 1986, Catherine Comet was associate conductor of the Baltimore Symphony, leading that ensemble in community development concerts, "Music for Youth" concerts, family concerts, special concerts, and acclaimed subscription performances. As Exxon/Arts Endowment Conductor of the Saint Louis Symphony from 1981 to 1984 she conducted concerts annually in the subscription, chamber orchestra, pops, and summer classical series, as well as the orchestra's yearly Missouri tour and the holiday presentation of Tchaikovsky's *The Nutcracker* with the Missouri Concert Ballet. Under her direction, the Saint Louis Symphony Youth Orchestra won first prize at the 12th International Youth and Music Festival in Vienna in July 1983. Prior to her appointment in Saint Louis she was conductor and music director of the University of Wisconsin-Madison Symphony and Chamber Orchestras; before that she was conductor of the Ballet Company of the Théâtre National de l'Opéra de Paris. A native of Paris, Ms. Comet studied at the Conservatoire National Supérieur de Musique and at the Juilliard School in New York. Her principal teachers included Igor Markevitch, Pierre Boulez, and Jean Fournet. Ms. Comet's recent appearances have included performances with orchestras throughout the United States, in Canada, and in Australia, as well as festival appearances at Wisconsin's Peninsula Festival, the Cabrillo Music Festival, Interlochen, the Minnesota Summer Festival, and Aspen. This past summer she served as the United States' resident conductor for the American/Soviet Youth Orchestra in its second tour of Europe, the Soviet Union, and the United States. Future engagements include debut appearances with the Chicago Symphony, the Oregon Symphony, the Quebec Symphony, and the Honolulu Symphony.

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Heinrich Schiff



Making his Boston Symphony debut with these concerts, Austrian cellist Heinrich Schiff first attracted critical attention when he was twenty-one and has been active in European music circles for well over a decade. He now averages more than 100 concerts each year and has been a featured artist at the Edinburgh Festival for three years, the Salzburg Festival for seven years, and the Vienna Festival for eight. His recordings have garnered such prestigious awards as France's Grand Prix du Disque, Holland's Edison Prize, and Germany's Deutscher Schallplattenpreis. In 1985 Mr. Schiff performed the world premiere of a concerto written for him by Hans Werner Henze; he subsequently introduced that work in the United States with the Cleveland Orchestra. For Philips, he has recorded the Dvořák and Elgar cello concertos, the two Shostakovich cello concertos with Maxim Shostakovich and Lutoslawski's Cello Concerto with the composer conducting the Bavarian Radio Orchestra, and an "encores album" with pianist Samuel Sanders. For EMI he has recorded the unaccompanied Bach suites and two Vieuxtemps concertos which he unearthed himself and recorded with Neville Marriner. Mr. Schiff made his American debut in 1983 with the Cleveland Orchestra and Sir Colin Davis. He has also appeared with the symphony orchestras of Chicago, Houston, Detroit, and Cincinnati, at the Mostly Mozart Festival in New York, and at the 92nd Street Y, where he made his New York recital debut in May 1990. Current North American engagements include appearances with the Cleveland Orchestra, the Minnesota Orchestra, the Toronto Symphony, the Detroit Symphony, the Houston Symphony, and the Los Angeles Chamber Orchestra, as well as recitals in New York, Chicago, and San Francisco. Current European engagements include performances with the Philharmonia of London under Giuseppe Sinopoli, the London Philharmonic under Kurt Masur, the Munich Philharmonic under Sergiu Celibidache, the Concertgebouw of Amsterdam under Mariss Jansons, and the Swedish Radio Orchestra under Esa-Pekka Salonen, as well as recitals in Amsterdam, Munich, Brussels, Tokyo, and Hong Kong. Mr. Schiff is also a conductor and has recently been named artistic director of England's Northern Sinfonia. Heinrich Schiff was born in Gmunden, Austria, in 1951 to parents who were music teachers and composers; he now makes his home in Unterlach, Austria. He began studying piano at age six and cello at nine; he studied with Tobias Kuhne at the Vienna Music Academy and later with André Navarra. Mr. Schiff performs on a Stradivarius cello built in 1698.

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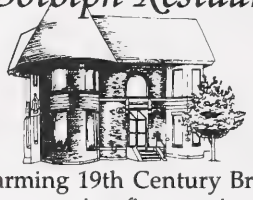
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Next Program . . .

Wednesday, November 21, at 8
Friday, November 23, at 2
Saturday, November 24, at 8
Tuesday, November 27, at 8

MAREK JANOWSKI conducting

SCHUMANN — Violin Concerto in D minor

In kräftigem, nicht zu schnellen Tempo
[In energetic, not too fast tempo]
Langsam [Slow]
Lebhaft doch nicht schnell
[Lively but not fast]

CHRISTIAN TETZLAFF

INTERMISSION

BRUCKNER — Symphony No. 7 in E

Allegro moderato
Adagio: Sehr feierlich und sehr langsam
[Very solemn and very slow]
Scherzo: Sehr schnell [Very fast]
Finale: Bewegt, doch nicht schnell
[Moving along, but not fast]

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Coming Concerts . . .

Thursday 'C'—Wednesday, November 21, 8-10:05
Friday 'A'—November 23, 2-4:05
Saturday 'B'—November 24, 8-10:05
Tuesday 'B'—November 27, 8-10:05

MAREK JANOWSKI conducting
CHRISTIAN TETZLAFF, piano

SCHUMANN	Violin Concerto
BRUCKNER	Symphony No. 7

Wednesday, December 5, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—December 6, 8-10:05
Friday 'B'—December 7, 2-4:05
Saturday 'B'—December 8, 8-10:05

SEIJI OZAWA conducting
PETER SERKIN, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

VERDI	Four Sacred Pieces
SCHOENBERG	Piano Concerto
BEETHOVEN	*Choral Fantasy*

Tuesday 'C'—December 11, 8-10
Friday Evening—December 14, 8-10
Saturday 'A'—December 15, 8-10

SEIJI OZAWA conducting

TCHAIKOVSKY *The Nutcracker* (complete)

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Thursday 'C'—January 3, 8-9:40
Friday 'A'—January 4, 2-3:40
Saturday 'A'—January 5, 8-9:40
Tuesday 'C'—January 8, 8-9:40

PETER MAXWELL DAVIES conducting
RALPH KIRSHBAUM, cello

MOZART	Overture to *Le nozze di Figaro*
MAXWELL DAVIES	*Strathclyde Concerto* No. 2, for cello and orchestra
MOZART	Symphony No. 40

Thursday 'D'—January 10, 8-9:55
Friday 'B'—January 11, 2-3:55
Saturday 'B'—January 12, 8-9:55
Tuesday 'B'—January 15, 8-9:55

JOHN ELIOT GARDINER conducting

MÉHUL	*La Chasse de jeune Henri*
CHABRIER	*Suite pastorale*
RAVEL	*Mother Goose* Suite
BIZET	Symphony in C

Wednesday, January 16, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—January 17, 8-9:40
Friday 'A'—January 18, 2-3:40
Saturday 'A'—January 19, 8-9:40
Tuesday 'C'—January 22, 8-9:40

ANDRÉ PREVIN conducting
JEAN-PHILIPPE COLLARD, piano

RACHMANINOFF	Piano Concerto No. 1
SHAPERO	Symphony for Classical Orchestra

Thursday, January 24, at 10:30 a.m.
Open Rehearsal
Evans Mirageas will discuss the program at 9:30 in Symphony Hall.
Thursday 'B'—January 24, 8-10
Friday 'B'—January 25, 2-4
Saturday 'B'—January 26, 8-10

SEIJI OZAWA conducting
MIDORI, violin

HAAS	Study for Strings
WIENIAWSKI	Violin Concerto No. 1
BARTÓK	Concerto for Orchestra

Programs and artists subject to change.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors; it is permitted only in the Hatch Room and in the main lobby on Massachusetts Avenue. Please note that smoking is no longer permitted in the Cabot-Cahners Room.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

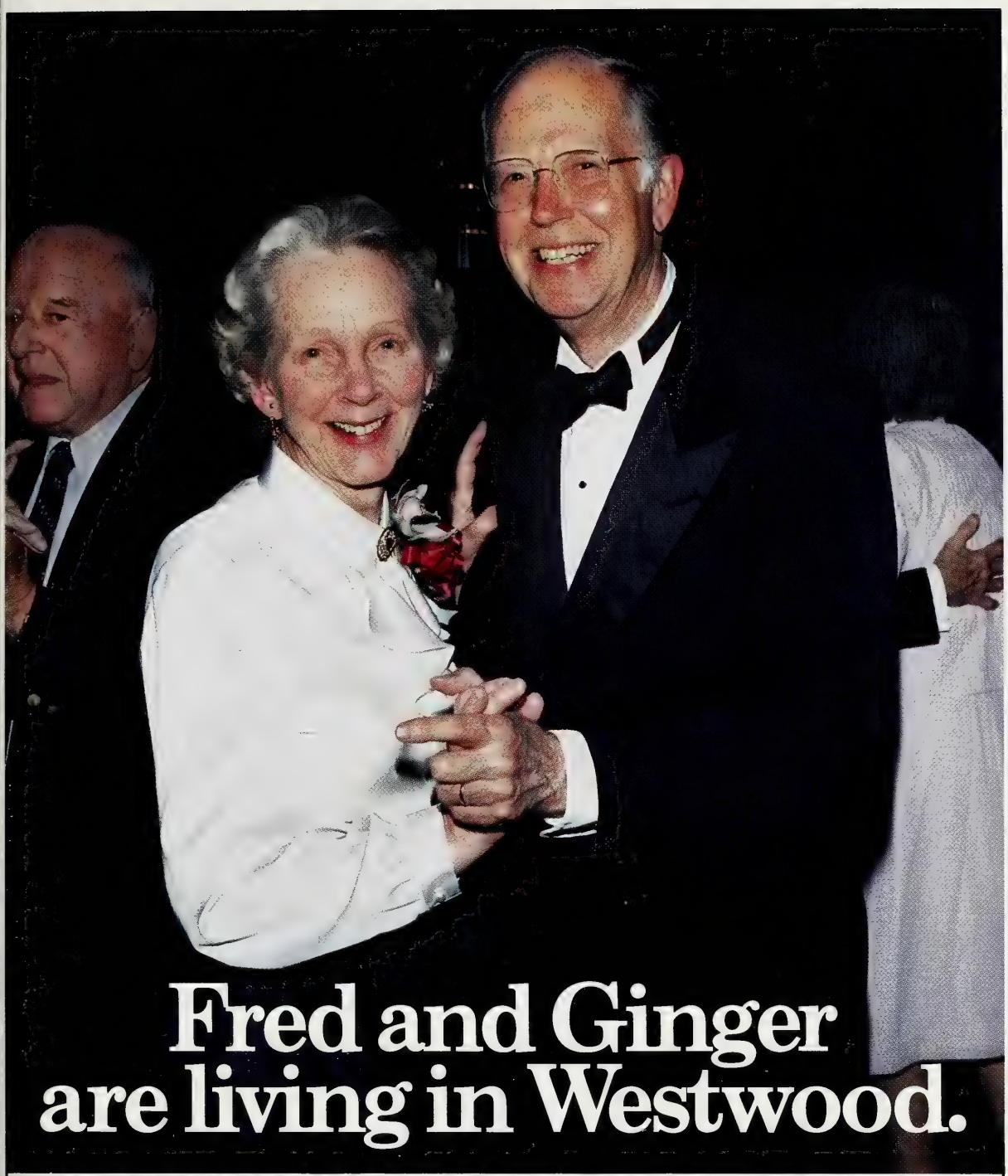
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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York.

BSO FRIENDS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business & Professional Leadership program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Higginson Room reception lounge, and priority ticket service. For further information, please call the BSO Corporate Development Office at (617) 638-9250.



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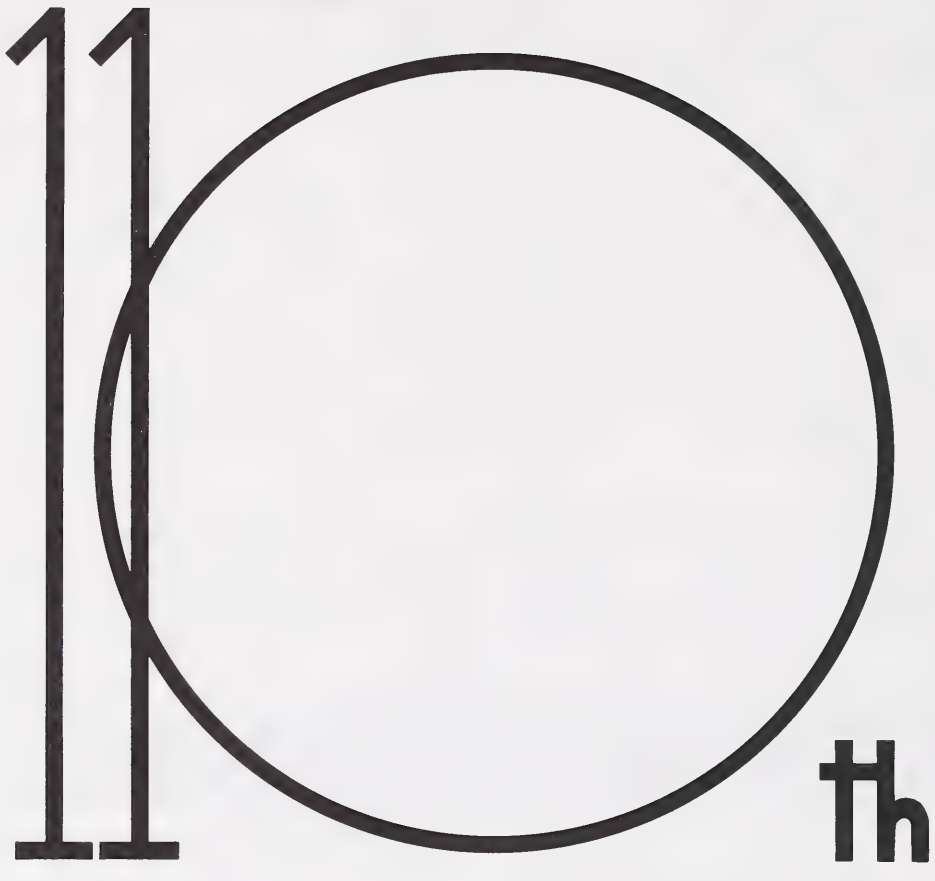
Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover photograph shows the cartouche directly above the Symphony Hall stage. Whereas numerous European halls traditionally highlighted various composers' names, Beethoven became the only composer whose name was inscribed on any of the plaques that trim the stage and balconies of Symphony Hall. The others were left empty since, at the time the Hall was opened, it was felt that only Beethoven's popularity would remain unchanged.

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BSO

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Angelica Lloyd Clagett
Stage Manager Position

Angelica Lloyd Clagett served on the BSO's Board of Overseers from 1973 to 1976 and resumed her tenure as Overseer in 1985. Mrs. Clagett describes her involvement with the Boston Symphony Orchestra that led to her decision to create an endowment for the stage manager's position: "In 1971 I agreed to organize Pre-Symphony Suppers for the BSO Council of Friends, which were held in the basement of Symphony Hall. Basements are basements, and the task of making it into an attractive dining area seemed almost too formidable to contemplate. But with the help of our energetic and talented committee, we did just that, and the Suppers became very popular events. They also enabled me to get to know the maintenance crew of the hall, headed by orchestra stage manager Al Robison, and I realized very quickly that there would be no concerts without this extremely efficient group who did so much to make all BSO events run smoothly. What more appropriate way for me to express my gratitude for my years of association with the BSO than to honor Al Robison by endowing his position."

"A Company Christmas at Pops" Slated for December 19

"A Company Christmas at Pops" 1990, featuring the Boston Pops Orchestra, will take place Wednesday evening, December 19. William F. Meagher, Managing Partner of Arthur Anderson & Co., is chairman of the 1990 "A Company Christmas at Pops" committee, with William D. Roddy, Vice-President and General Manager of Neiman Marcus, serving as committee vice-chairman. Now in its seventh year, "A Company Christmas" has become a favorite holiday tradition in the Boston-area business community, with more than 100 of the area's leading businesses and their guests participating in this festive event. In the spirit of the season, the BSO hosts 200 underprivileged children and their chaperones for the evening, which includes a surprise visit by Santa Claus. A limited number of "A Company Christmas at Pops" sponsorships are still available. The $3,500 package includes sixteen seats for the concert, complete with cocktails and a gourmet supper; half-packages are also available. For further information please call Marie Pettibone, the BSO's Assistant Director of Corporate Development, at (617) 638-9278.

Art Exhibits in the Cabot-Cahners Room

For the seventeenth year, a variety of Boston-area galleries, museums, schools, and nonprofit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through December 14 are works from the Dyansen Gallery of Newbury Street, a leading source of fine art, with seventeen locations in the United States and Japan. This exhibit will be followed by works from the Water Street Gallery (December 14-January 17) and Robinson/Orange (January 17-February 19). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

Northwest Airlines to Sponsor Holiday Pops Concerts

The Boston Symphony Orchestra is pleased to announce that Northwest Airlines is the corporate sponsor of the 1990 Holiday Pops Concerts, which include nine evening and matinee Christmas Pops performances between December 18 and 24 and the New Year's Eve Gala.

With Thanks

We wish to express special gratitude to Richard P. and Claire W. Morse, major donors of the Rush Seats Program through the Morse Rush Seats Fund. A limited number of these generously underwritten tickets for the Boston Symphony Orchestra's Tuesday-evening, Friday-afternoon, and Saturday-evening subscription concerts are made available at $6.

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In Appreciation

The BSO expresses its gratitude to the following communities that, through providing bus transportation to Symphony Hall on Friday afternoons, have made a substantial contribution to the orchestra. During the 1989-90 season, these communities generously donated $7,150 to the orchestra: Cape Cod, Dedham, Marblehead/Swampscott, Newton/Wellesley, and North Shore in Massachusetts; North Hampton, New Hampshire; and Rhode Island. The area buses are a project of the Boston Symphony Association of Volunteers. If you would like further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

The Symphony Shop

The Boston Symphony Association of Volunteers encourages BSO concertgoers to make the Symphony Shop their first stop for holiday gifts. Specializing in music boxes and gift ornaments with a musical theme, the Symphony Shop carries a large selection of BSO and Pops recordings, T-shirts and sweatshirts in gorgeous colors, posters, jewelry, books, toys, and stationery items, including the 1991 BSO datebook and address book, both leatherbound, and a Quill pen. The Symphony Shop is a fundraising project of the BSAV, and all proceeds benefit the Boston Symphony Orchestra. The Shop, located at the entrance to the Cohen Wing, is open Tuesday, Thursday, and Friday from 11 a.m. to 3 p.m., Saturday from 1 p.m to 6 p.m., and from one hour before every Symphony Hall concert through intermission. At concert time, there is also a counter offering shop merchandise on the Massachusetts Avenue side of the first balcony.

BSO Members in Concert

Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday, November 28, and Friday, November 30, at 8 p.m. in Old South Meeting House, 310 Washington Street. BSO violinist Amnon Levy is featured in Mendelssohn's Violin Concerto on a program also including the same composer's *Fingal's Cave* Overture and Haydn's Symphony No. 92, *Oxford*. Tickets are $18 and $12 ($8 students and seniors). For further information, call (617) 426-2387.

Max Hobart leads the Civic Symphony Orchestra on Sunday, December 2, at 3 p.m. at Jordan Hall. The program includes Beethoven's *Leonore* Overture No. 3, the world premiere of Weinstein's Serenade for Horn and Orchestra (commissioned by the Civic Symphony Orchestra) and Strauss's Horn Concerto No. 1, both featuring soloist Eric Ruske, Fine's *Blue Towers*, and the Boston premiere of Mussorgsky's *Pictures at an Exhibition* in the orchestration by Leopold Stokowski. Tickets are $12 and $8 (reduced price tickets for students and seniors will be available the day of the concert). For further information, call (617) 566-2219.

The Boston Artists' Ensemble performs Brahms's Piano Quartet in C minor, Op. 60, and Schubert's *Trout* Quintet for piano and strings on Friday, December 7, at 8 p.m. at the Chapel Gallery of the Second Church in Newton, and on Sunday, December 9, at 2:30 p.m. at the Peabody Museum in Salem. The performers include BSO members Tatiana Dimitriades, violin, Jonathan Miller, cello, and John Stovall, double bass, with Steven Ansell, viola, and Randall Hodgkinson, piano. Tickets are $12 ($10 students and seniors). For further information, call (617) 527-8662.

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Seiji Ozawa



Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his eighteenth year as the BSO's music director. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. This spring Mr. Ozawa will lead the orchestra on a seven-city North American tour; a tour to seven European cities will follow the 1991 Tanglewood season.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Saito Kinen Orchestra, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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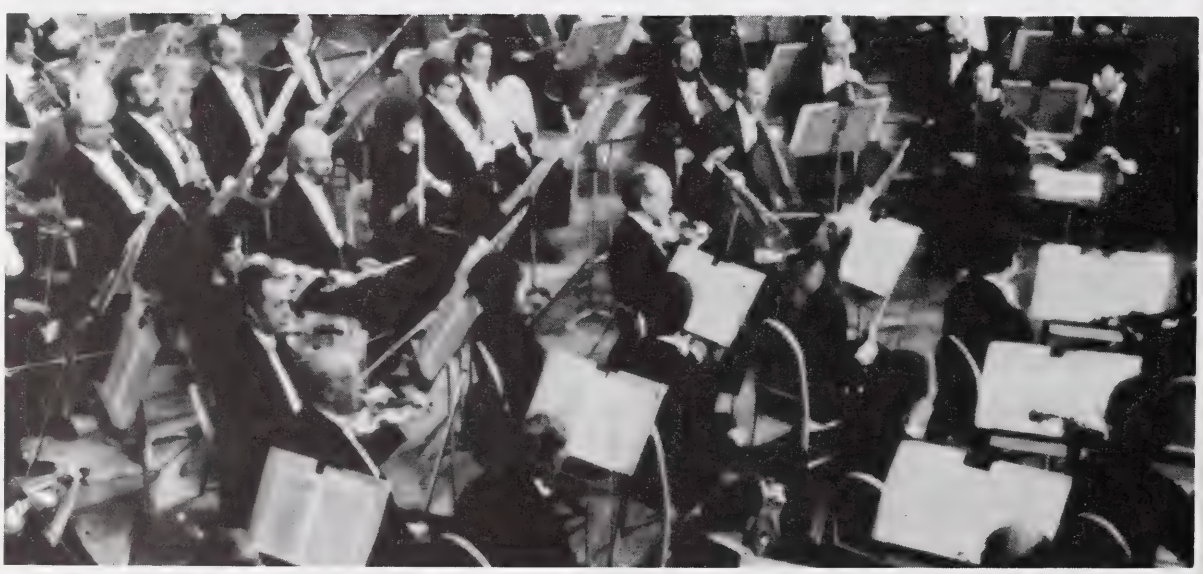
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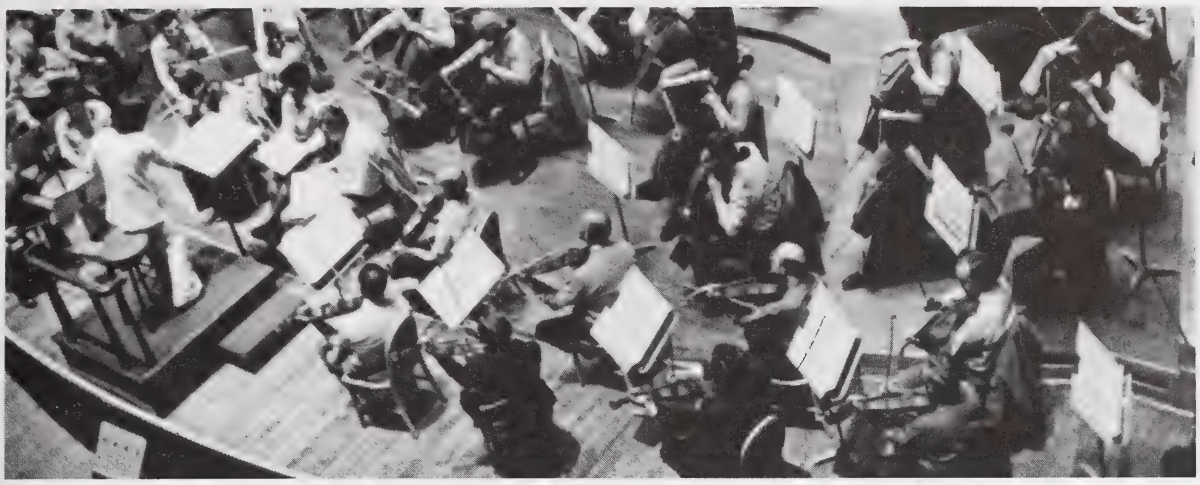
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Charles Munch chair
Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair
Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair
Lucia Lin
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Edward and Bertha C. Rose chair
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Fredy Ostrovsky
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Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
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Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
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*Jennie Shames
*Aza Raykhtsaum
*Valeria Vilker Kuchment
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*Tatiana Dimitriades
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Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity
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Lois and Harlan Anderson chair
Robert Barnes

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Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

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Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Luis Leguía
Robert Bradford Newman chair
‡Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller

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Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

Walter Piston chair
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
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English Horn
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Ann S.M. Banks chair
Thomas Martin

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

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Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
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Percussion
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
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William Hudgins

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The Acoustical Design of Boston Symphony Hall

by Leo L. Beranek

For nearly two decades after its founding in 1881, the Boston Symphony Orchestra performed in the Music Hall on Washington Street, a building now renovated beyond recognition and called the Orpheum Theatre.

In the early 1890s the old Music Hall was threatened with destruction to make way for a street. Unlike our present disposition, neither the citizenry nor the orchestra seems to have offered resistance. Instead, the orchestra's founder and benefactor, Henry Lee Higginson, promptly formed a committee and engaged the Boston architectural firm of McKim, Mead and White to prepare plans for a new hall.

In visits to France and Germany, the architect became acquainted with the Neues Gewandhaus in Leipzig, now non-existent but then generally considered the best-liked concert hall in Europe, and he returned to Boston to propose duplicating that hall. However, the new Music Hall was projected to hold more than 2,400 seats—half again as many as the 1,560 in the Gewandhaus. The architect proposed simply to enlarge the dimensions of the Gewandhaus in direct proportion, until 1,000 more seats could be accommodated. That exercise would have resulted in doubling the cubic volume.

Major Higginson was apprehensive about this untried solution, and one day, while visiting President Charles Eliot of Harvard, he mentioned his concern. Eliot countered with the story of a new and disappointing lecture hall at Harvard, on which, after it opened, he had secured the advice of a young Assistant Professor of Physics, Wallace Sabine, whose help, Eliot said, had rendered the lecture hall "entirely serviceable."

Actually, Sabine and two assistants had spent three years with primitive apparatus making precise reverberation measurements while an impatient president urged them to effect a cure.

In September 1898, Higginson offered Sabine the responsibility for the acoustics of the proposed Music Hall. Sabine devoted the next fortnight to a hectic review of several years of work. Only then did he contrive to tie his acoustical data together by the formula that we now know as the "Sabine Reverberation Equation." He accepted the Music Hall assignment and frantically began to collect more acoustical data on upholstered chairs, plastered walls, wooden floors, and other materials likely to find their way into the new hall.

In January 1899 Sabine for the first time applied his formula and his acoustical data to McKim's architectural design. For an enlarged version of the Leipzig Gewandhaus, his calculations predicted a reverberation time altogether too long. Sabine persuaded the architects to abandon their design and to substitute a hall modeled after Boston's old well-liked Music Hall. Just before the new hall was completed, Higginson learned that the old Music Hall was not to be torn down. At the same time, he was warned that the name "Music Hall," with its widespread connotation of musical variety shows, might make booking European artists unnecessarily difficult. At the last moment, a committee studied and rejected a number of names, including "Higginson Hall," and chose "Symphony Hall." The new Boston Symphony Hall was dedicated, with a full-scale performance of Beethoven's *Missa Solemnis*, on October 15, 1900.

In the intervening years, Boston Symphony Hall has undergone no major renovation, no modernization, hardly even a change in decor. Only the addition of an elevator to its balcony levels has disturbed its turn-of-the-century elegance.

Symphony Hall proper is 157 feet long from the lower rear wall to the rear wall of the stage. For the regular symphony season, the Hall is furnished with 2,625 leather

upholstered seats that slope upward five feet at the rear of the Hall. With the "Pops" configuration, the Hall seats 2,371 persons.

Except for the wooden floor of the concert auditorium, which is laid on masonry and steel, and the wooden walls of the stage, the Hall is of brick, tile, plaster, and steel, making it the first large fireproof hall built in this country. Basic to its excellent acoustics are its rectangular shape and the mere fifty-six-foot span between opposing first-balcony fronts. The horizontal, non-sloping balconies, with their curved and perforated front, minimize echoes.

When Symphony Hall, furnished with its normal winter seating, is fully occupied, the reverberation time, averaged at 500 and 1,000 hertz, is 1.8 seconds; the average for 125 and 250 hertz is 2.1 seconds.

Contributing to the rich and pleasant reverberation are the pilasters and niches on the upper side and rear walls, and the deep, irregularly coffered ceiling. The statues in the niches, though shown on the original drawings, were not in place at the time of the opening concert and were added as they were completed at a local studio.

Loudspeakers are used only to amplify speech or electronic music, or occasionally a soloist at Pops. The pipe organ, built by Aeolian-Skinner of Boston in 1949, combines

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To prevent outdoor noise from reaching the auditorium, the Hall was built like the innermost of a set of graduated set of graduated boxes, surrounded first by a corridor and then by offices and musicians' rooms. Air for ventilation enters quietly at low speeds through multiple openings in the ceiling and exits through grilles in the lower side walls.

The basement is used for a musicians' and employees' lounge, for rehearsal cubicles, and for maintenance workshops and storage. Connecting elevators enable the hall to be cleared of its chairs in a matter of hours.

Conductors and critics praise Symphony Hall for its clear, live, warm, and brilliant response and its pleasing loudness. Compared to other large halls—that is to say, those that seat more than 1,800 persons—Symphony Hall is generally rated tops.

Throughout the western world—and perhaps even beyond—Boston is known for its beautiful Symphony Hall, which stands as a worthy tribute to Wallace Clement Sabine, the first scientist-acoustician, whose pioneering "equation" and insightful guidance brought forth this acoustical gem for generations to enjoy.

Leo Beranek, a co-founder of the computer and acoustical consulting firm Bolt, Beranek and Newman, Inc., is currently President of the American Academy of Arts and Sciences and a Trustee Emeritus of the Boston Symphony Orchestra. "The Acoustical Design of Boston Symphony Hall" was originally read from the Symphony Hall stage during a concert intermission, as part of the fiftieth-anniversary meeting of the Acoustical Society of America in June 1979.



References furnished on request

Armenta Adams
American Ballet Theater
Michael Barrett
John Bayless
Leonard Bernstein
William Bolcom
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Chamber Players
Boston Symphony Orchestra
Boston University School of Music
Brooklyn Philharmonic
Dave Brubeck
Aaron Copland
John Corigliano
Phyllis Curtin
Rian de Waal
Michael Feinstein
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SCHUMANN — Violin Concerto in D minor

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Langsam [Slow]
Lebhaft doch nicht schnell
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Robert Schumann
Violin Concerto in D minor



Robert Schumann was born in Zwickau, Saxony, on June 8, 1810, and died at Endenich, near Bonn, on July 29, 1856. He composed his only violin concerto between September 21 and October 3, 1853, for Joseph Joachim. Joachim never played the piece, and the work remained unpublished and unperformed for more than eighty years. The story of its concealment and rediscovery is told below. The first performance was given by the Berlin Philharmonic on November 26, 1937; Karl Böhm conducted, and the soloist was Georg Kulenkampf. Yehudi Menuhin gave the first American performance, with piano accompaniment, in New York that December 6 and with orchestra in St. Louis on December 23. Menuhin gave the first performances in Boston with Serge Koussevitzky and the Boston Symphony Orchestra on February 4 and 5, 1938. The only other BSO performances took place in March 1961 with soloist Henryk Szeryng and Charles Munch conducting. In addition to the solo violin, the score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.

No large work by a great composer has a stranger story behind it than the Violin Concerto of Robert Schumann, his last finished composition with the exception of a few tiny chamber pieces for children. It was written for one of the most important violinists of the nineteenth century, at his request, but then was put aside unperformed for eighty years. Not until long after the death of both the composer and the dedicatee, Joseph Joachim, did the concerto finally see the light of day. And its rediscovery allegedly came about through spiritualist messages transmitted by the composer from the next world!

But how did a concerto by a composer as noted as Schumann—his last work to boot—come to be so forgotten? The answer lies in a well-meaning conspiracy between the composer's widow and two great musicians devoted to his memory, who felt that the concerto added nothing to his greatness and therefore should be kept from publication.

Schumann's last months at home before his attempted suicide and removal to the mental hospital in which he remained for the last two and a half years of his life were marked by increasing bouts of psychosis alternating with quieter periods that seemed reasonably normal. Schumann was depressed by the loss of his Düsseldorf conducting position in all but name. One seemingly bright spot was the visit of the twenty-two-year-old violinist and composer Joseph Joachim between August 28 and 31, 1853. Joachim and Schumann played chamber music together, and the violinist asked if Schumann would write a concerto for him. On his part, Schumann had been very impressed with Joachim's performance of the Beethoven concerto two years earlier, and he agreed readily. The sociability and musical excitement of these days was only increased when Joachim's young friend, the twenty-year-old Johannes Brahms, a beautiful blond youth who resembled an angel, visited on August 30 and profoundly impressed Schumann with his playing and his own compositions. For the first time in years Schumann wrote a piece of journalism, an article entitled "New Paths," in which he predicted the inevitable triumph of young Brahms.

In the aftermath of these warmly stimulating days, Schumann composed a Fantasy for violin and orchestra (Opus 131) between September 2 and 7. Two weeks later



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(having written several small pieces in the meantime) he began the Violin Concerto, completing it in just thirteen days! This fluency would seem to indicate that Schumann was in good form, but catastrophe was not far off. Joachim was to play the new Fantasy for the first time on October 27, on the first subscription concert of the new season; Schumann would also conduct Joachim's *Hamlet* Overture and Mendelssohn's *Die erste Walpurgisnacht*. But the chorus refused to sing under Schumann, who had led a disastrous performance of a mass two weeks earlier, so his assistant led the Mendelssohn work. The rehearsal of Joachim's overture had gone very badly as well. After the concert, Schumann learned from the Burgomaster that his assistant would lead all concerts in the future except those of Schumann's own works.

During the next few months Robert and Clara were away on a concert tour in Holland; they returned home by early February. At this point the alarming symptoms of neurological disorder, to which Clara had blinded herself, became unmistakable. Robert talked of hearing "wonderfully beautiful music" always sounding in his head. He wrote down a theme that he said had been dictated by angels. Gradually the "angels" were replaced by tormenting "devils," and his emotional outbursts grew stronger whenever Clara was near. Male attendants were brought in to his room to keep him from hurting himself. He seemed to have calmed down, but on February 27, when left unwatched for a short time, he left the house in a thin robe and slippers and headed straight for the Rhine, four blocks away. There was a bridge with a toll gate; he had no money, but he offered a silk handkerchief for the toll. Once past the gate, he ran onto the span and threw himself into the icy waters of the river. He was pulled out by fishermen and taken home, where he was kept away from Clara. On March 4 he was taken to an asylum at Endenich, near Bonn, an eight-hour carriage ride from Düsseldorf. There he remained for the rest of his life. Although he wrote to Clara during brief lucid spells, she did not see him until the last two days of his life, two and a half years later, when he seemed to recognize her but could say nothing coherent.

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Joachim played Schumann's Fantasy many times, but he never gave a public performance of the concerto that was written only a short time later. Schumann had expected that Joachim would edit the violin part (as he later did with the concerto by his friend Brahms), but this never occurred. And when Joachim *did* play the work over privately for the Schumanns—only days before Robert's suicide attempt—he had not had time to practice it properly, being busy with public commitments. He played it for Clara again in September 1855, on her wedding anniversary, but she never liked the piece.

Some two decades later, when Schumann's music was being published in a "complete" edition under Clara's supervision, the question arose: What to do with the Violin Concerto? The horrors of her husband's last months at home certainly colored Clara Schumann's view of the concerto that had been his last substantial composition. During the decades that followed, Clara, Brahms, and Joachim were a close-knit troika dedicated to protecting his memory. In the 1880s they held serious discussions as to the disposition of the still-unpublished concerto. Brahms (who was unusually sensitive to allowing any work of his to be issued until he was sure that it was as refined and finished as he could possibly make it) and Joachim both felt that the concerto added nothing to Schumann's reputation, and they recommended that it be omitted from the edition. Joachim kept the manuscript in his own papers, where it remained until his death. The work was not entirely unknown, however; Andreas Moser, while writing a biography of Schumann, wrote to Joachim repeatedly for information about the concerto. Finally, Joachim wrote a long letter noting that while "certain pages (how could it be otherwise?) testify to the deep sensibility of the composer, this by contrast unhappily makes the weaker parts more evident." He noted that the work was full of beautiful ideas, typical of Schumann, but felt that these were not sustained in the development, and he continued to refuse to allow the work to be published. In 1907, after Joachim's death, the manuscript was sold by his son to the Prussian State Library in Berlin with the stipulation that it should not be published until a century after the composer's death—that is, in 1956.

But now the story takes a stranger turn. Two young violinists, Jelly d'Aranyi and her sister Adila Fachiri, both grandnieces of Joachim, were presumably unaware of the missing manuscript. Jelly, who believed herself to have a psychic gift, was indulging in a popular sport of the late '20s and early '30s, playing with an upturned tumbler in the center of a circle of the letters of the alphabet. This was supposed, like the Ouija board, or table-tipping, or other "spiritualist" manifestations, to bring mystic insights of one kind or another. Jelly d'Aranyi received a message from an unknown



sender asking her to find and play an unpublished work of his. When she asked his name, the answer came back, "Robert Schumann." Further messages came from "Joachim," claiming that he had been "far too intolerant" and would now give his blessing to a performance of the concerto. It is hard to imagine that two grandnieces of Joachim, both violinists, should never have heard previously of the existence of this concerto, despite the fact that Joachim's letter on the subject was published in Moser's book—and equally hard to avoid the conclusion that the "tumbler" was operating under the control of the "psychic" who received the message.

In any case, one result of the incident was the discovery of the manuscript's location (this story, including the "spiritualist" messages that led to the discovery, is recounted in the book *Horizons of Immortality* by Baron Erik Palmstierna, Swedish minister to London sixty years ago). Another result was a wave of public pressure to lift the hundred-year restriction on performance. This pressure came from sources both noble and ignoble. Yehudi Menuhin was shown a photostat of the manuscript and asked his opinion of the work. He declared at once his readiness to learn and perform the piece, as Schumann had written it, without any editorial changes. On the other hand, the Nazi government hailed the work as a new masterpiece by an indisputably "German" composer at a time when the music of Jewish composers had been driven out of the repertory. Although both Jelly d'Aranyi and Menuhin hoped to be the first to perform the concerto in public, the German government claimed the copyright and insisted that the premiere had to take place in Germany, with a German soloist. Almost immediately afterwards, however, Menuhin gave the American premiere and Jelly d'Aranyi the British premiere. The hype given to the work in Germany can be judged by a newspaper report of the event: "By permission of the Führer . . . Robert Schumann has entered Valhalla."
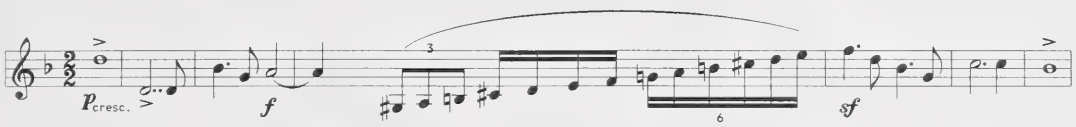
And what is the result of the long and fantastic return of Schumann's concerto to performance? Continuing sharp division between its admirers and its detractors.
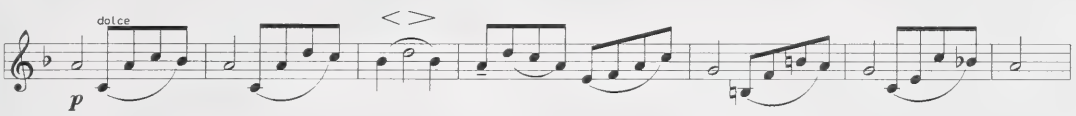


Joachim claimed that the concerto was not a strong enough piece to justify his learning it, yet he frequently performed the Fantasy for violin and orchestra that Schumann had composed only days earlier. Today critics are in one of two camps. They may, like Hans Gál, feel that the concerto is "very much overshadowed by Schumann's Fantasy for violin and orchestra." Or they might, like Alfred Nieman, express incredulity that Joachim could perform the Fantasy so often without recognizing that it was a far inferior work to the concerto. One of the strongest proponents of the concerto was Donald Francis Tovey, who wrote a long letter to *The Times* on this point:

> Only a morbid pedantry could decide that this Concerto was inferior to other works published by Schumann in 1853 such as the Fantasie for Violin and Orchestra which Joachim himself and several good violinists of the present day are quixotic enough to play in public. To my taste this Concerto is richer and more attractive than the Fantasie. . . . I will . . . take the opportunity of asserting strongly and for economy of space dogmatically that there is nothing morbid about any elements of Schumann's latest style.

Schumann's great fondness for dotted rhythms—possibly to excess—may be counted a weakness of the principal theme in the opening movement
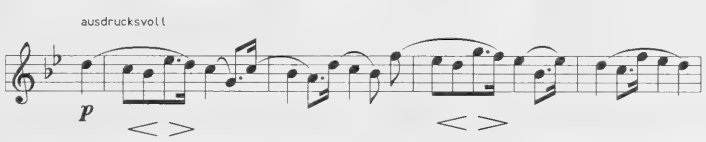


but it is a weakness then shared with some of his greatest music. The contrasting theme, marked *dolce*, in the relative major, *F*, grows from a single gesture.



So far all is quite normal and traditional. The soloist's statement of the main theme is intensified by a dominant pedal point, and the lyric theme naturally expands in ecstatic song. These materials retain their identity as they work through a series of keys, building out the harmonic architecture of the movement in blocks of material, with little symphonic development of motives. This may be one of the points frequently criticized in the concerto, yet it is also utterly typical of other Schumann works.

The slow movement has attracted a great deal of attention in part because the first six notes of the soloist's theme

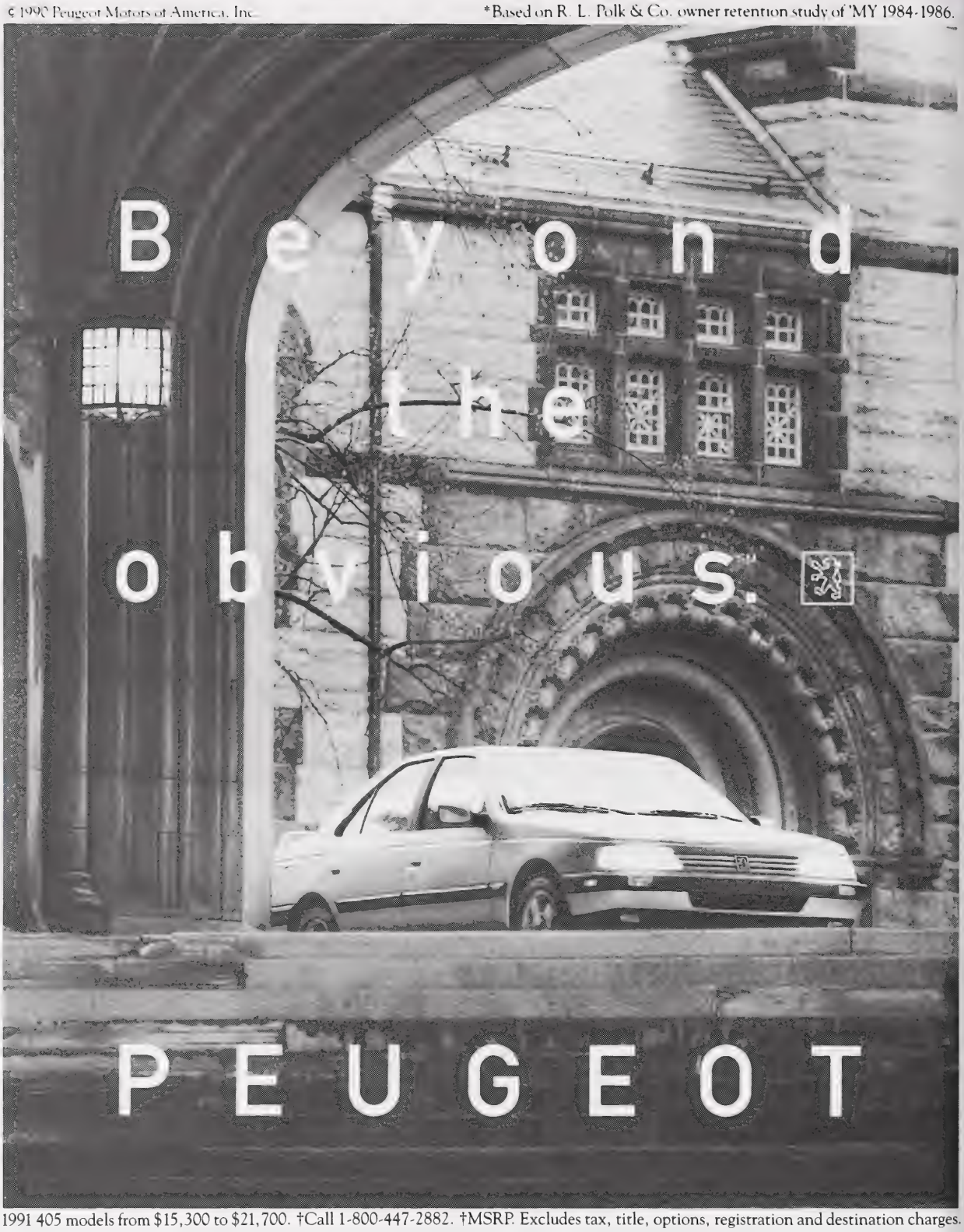


are almost identical to the beginning of one of Schumann's last musical ideas, a theme that Schumann claimed had been dictated to him by Schubert, and on which Brahms later wrote a set of variations. First heard in B-flat, it is restated, poignantly but unexpectedly, in the relative minor. A few bars of quickening preparation lead directly into the finale, a vigorous polonaise.

—Steven Ledbetter

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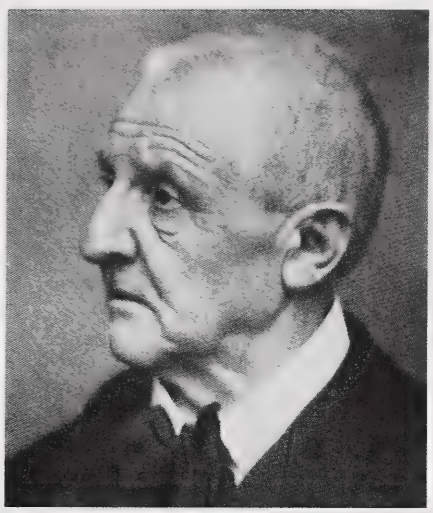
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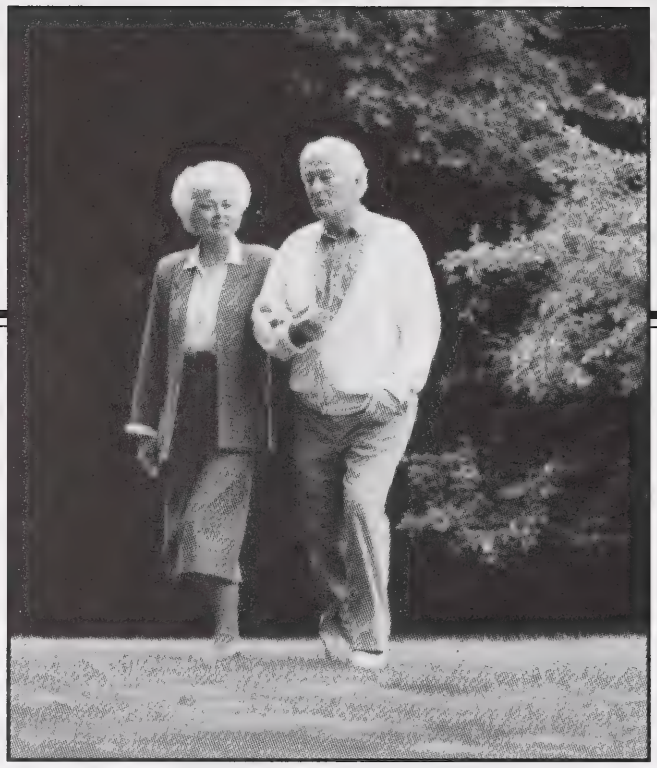
Anton Bruckner
Symphony No. 7 in E



Josef Anton Bruckner was born in Ansfelden, Upper Austria, on September 4, 1824, and died in Vienna on October 11, 1896. He composed his Seventh Symphony between September 1881 and September 1883. Arthur Nikisch conducted the first performance, in Leipzig, on December 30, 1884, and Theodore Thomas introduced the work in this country at a concert with his orchestra in Chicago on July 29, 1886. The first Boston Symphony performance was given under the direction of Wilhelm Gericke on February 5, 1887. Karl Muck, Max Fiedler, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, William Steinberg, Bruno Maderna, Stanislaw Skrowaczewski, Klaus Tennstedt, and Seiji Ozawa have conducted it with the orchestra since then. The most recent Tanglewood performance was Tennstedt's, in July 1978. Seiji Ozawa gave the most recent subscription performances, in March 1988. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, four Wagner tubas, three trombones, bass tuba (alternating contrabass tuba), timpani, cymbals, triangle, and strings.

Bruckner was born in a village where his father, like his father before him, was the schoolmaster. Before that, and as far back as the fourteenth century, the Bruckners had been farmers and laborers. He sang in the choir, was allowed to play the organ, and learned musical rudiments from a cousin. In 1837, the year his father died, the twelve-year-old Anton was taken as a choirboy into the Augustinian monastery of St. Florian, whose buildings, Austrian Baroque at its most splendid, dominate the countryside southeast of Linz. There the musician and man gradually emerged. In 1840 he first heard orchestral music by Beethoven and Weber. He studied Bach's *Art of Fugue* and *Well-tempered Clavier*, became acquainted with the works of Schubert and Mendelssohn, played dance music for a living, and equipped himself to become a schoolteacher. In 1848 he was appointed organist at St. Florian. All his life, he was never to feel so sure anywhere as on the organ bench. As organist he enjoyed the success that was withheld from him as a composer; in Paris he played in a crowded Notre-Dame before an audience that included Franck, Saint-Saëns, Auber, and Gounod; the Vienna Chamber of Commerce sponsored a series of concerts in London (one every day for a week in the Albert Hall plus another five in the Crystal Palace); and when the sixty-seven-year-old master stood as a newly created Doctor of Philosophy before the *Rector magnificus* of Vienna's university, he said, "I cannot find the words to thank you as I would wish, but if there were an organ here, I could tell you."

And all the while at St. Florian, he composed whatever the community needed, from sacred motets to dances for piano four-hands to part-songs for men's choral societies. In 1855 he began to travel regularly to Vienna for lessons with Simon Sechter, the tsar of Austria's music-theory world. (Twenty-seven years earlier, at the same age and, as it turned out, just two weeks before his death, Schubert had decided on the same step.) Sechter was a curious figure, who, to clear his head, wrote a fugue every morning of his adult life and whose compositions include polyphonic fantasies for piano duet on operatic airs as well as settings of chapters from a geography textbook and, once, of an entire issue of a Viennese newspaper. In Bruckner he met his match when it came to compulsive counterpointing, and, on one particular occasion,



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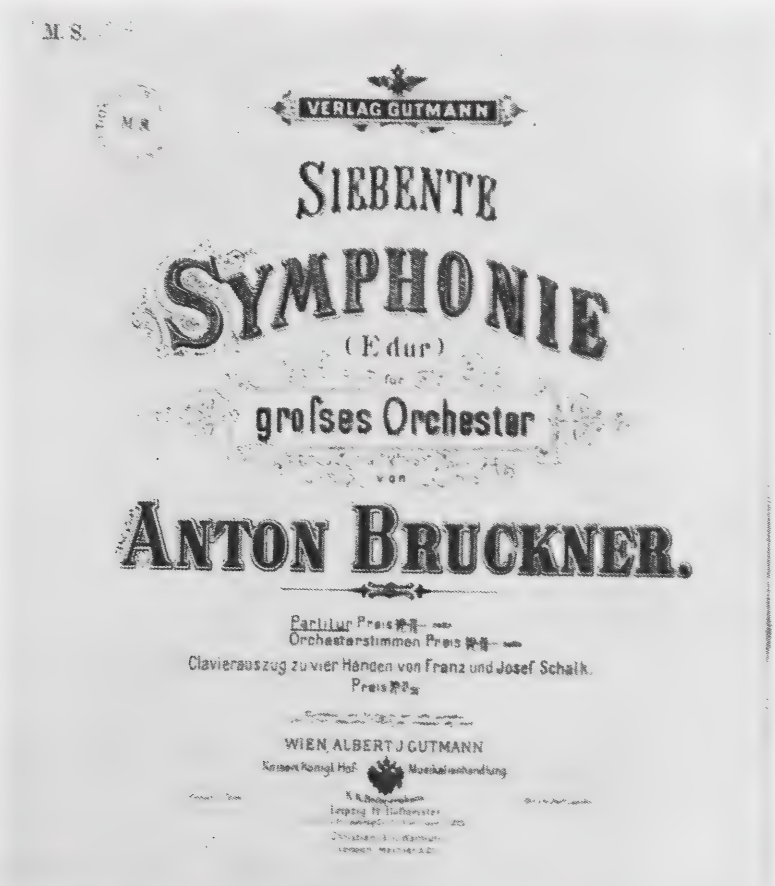
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when he received from his pupil seventeen filled exercise books at the same time, he felt obliged to caution the young man about overdoing it and the possible perils to his health. In person and by correspondence, Bruckner worked with Sechter for six years, during which time he was forbidden to do any free composition. He emerged with a *Meisterbrief* (a certificate of mastery like those issued by the old guilds), a nervous breakdown, and a sovereign command of contrapuntal craft. But Bruckner's hunger for learning was not yet stilled, and he went on to study with Otto Kitzler, principal cellist of the Linz theater orchestra. While Sechter was oriented to the past, Kitzler taught from modern scores, Beethoven, Mendelssohn, and Wagner, whose *Tannhäuser* he was determined to perform in Linz and which he analyzed with Bruckner.

At the end of his time with Kitzler, Bruckner was in his fortieth year and ready to heed his vocation as composer. He began work on the symphony he was later to call "*die Nullte*"—No. 0—and followed that in the next ten years with three masses and the first versions of symphonies 1 through 4. The momentous events in his life were his first time seeing *Tristan* and of meeting Wagner, both in 1865; his move to Vienna in 1868; and the success of the First and Second symphonies in Linz and Vienna in 1868 and 1873 respectively.

Friends had talked him into the move to Vienna, where, for less money than he was making as cathedral organist in Linz, he taught organ, counterpoint, and figured bass at the Conservatory and where he occupied an unpaid and essentially imaginary post of Court Organist *in exspectans*. He could not afford to have his Fourth Symphony copied, and he was convinced he would "celebrate the idiocy of [his] move" in debtor's prison. He found himself drawn into the musico-political war between the Wagnerians and the supporters of Brahms, a conflict in which he was temperamentally unsuited to engage and which in any event did not interest him. Altogether, with


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his peasant speech, his social clumsiness, his clothes that looked as though a carpenter had built them, his disastrous inclination to fall in love with girls of sixteen, his piety (he knelt to pray in the middle of a counterpoint class when he heard the *angelus* sound from the church next door), his powerful intelligence that functioned only when channeled into musical composition, his unawareness of intellectual or political currents of his or any other day, Bruckner was not a likely candidate for survival in the sort of compost-heap of gossip and intrigue that Vienna was, nor indeed anywhere in the world where for a composer so much depended on things other than his skill at inventing music.

Buoyed by occasional successes, wounded and bewildered by rather more frequent failures, pushed this way and that by ardent and sometimes profoundly misguided disciples, Bruckner found himself firm in his vocation as a symphonist. He had learned from Beethoven about scale, preparation and suspense, mystery, and the ethical content of music; from Schubert, something about a specifically Austrian tone and much about the handling of harmony; from Wagner, along with a few mannerisms, everything about a sense of slow tempo, a breadth of unfolding previously unknown to instrumental music. The vision, in the largest sense, is his own. So is the simple magnificence of sound. The Fifth Symphony of 1875-78, the craggiest of Bruckner's mountains, is the summit of this first long stage of his growth, his gradual discovery of a new and extraordinary idea of the symphony. A string quintet, whose Adagio is as great a slow movement as chamber music has to show after Beethoven, followed in 1879, and the subtle Sixth Symphony, which Bruckner himself thought his boldest, was completed in 1881. He then began almost at once on the Seventh, the work that most consistently brought him the most unqualified successes, that was the most

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widely circulated (performances in Munich, Karlsruhe, Vienna, Graz, Hamburg, Cologne, Amsterdam, Chicago, New York, Boston, Berlin, London, and Budapest, following a Leipzig premiere within three years), and which still speaks to audiences with a quite singular directness.

Six of Bruckner's symphonies begin with a hum from which thematic fragments detach themselves or against which he projects a spacious melody. Here in the Seventh, as Robert Simpson so aptly says it in his beautiful study of Bruckner, "the entrance . . . leads to a very lofty and light interior," a vastly arching melody in which the cellos are subtly supported, now by a horn, now by the violas, now by a clarinet. To the extent that Bruckner here conveys the feeling of an immense arch, he is giving us in microcosm the sense of the entire movement with its grand pull away from the opening E major into the regions of B minor and B major, and its even more magnificent and sovereign reconquest of the original tonality.

Until the solemn Adagio actually begins we don't even notice that Bruckner has so far stayed away from one of the most obvious harmonies to which a movement in E major might aspire, that of the relative minor, C-sharp.* With that harmony that is both so close and so new, he introduces a new sound, that of a quartet of Wagner

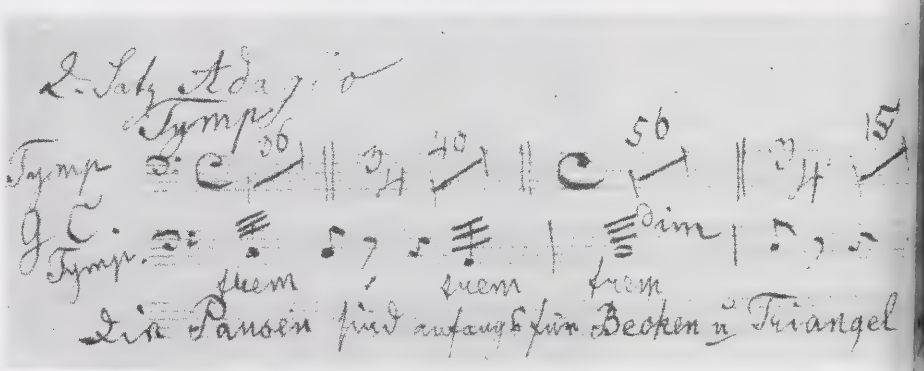
*The relative minor is that minor key whose scale uses the same notes as that of its relative major. In general, when two keys share a large number of notes, we speak of them as closely related; conversely, when two keys share relatively few notes, we speak of them as distant or remote. The more distant two keys are, the more striking, or dramatic, or even startling, a shift from one to the other is apt to be, though, as Bruckner does here, it is possible for a composer paradoxically to make a close key feel like fresh territory.



Arthur Nikisch who conducted the premiere of Bruckner's Seventh Symphony, and who was conductor of the Boston Symphony Orchestra from 1889 to 1893

tubas, instruments designed for *Der Ring des Nibelungen* and intended to combine the mellowness of horns with something of the weight of tuba tone. There is, however, a deeper association with Wagner, for in January 1883, Bruckner wrote to the conductor Felix Mottl: "One day I came home and felt very sad. The thought had crossed my mind that before long the Master would die, and then the C-sharp minor theme of the Adagio came to me." Wagner did in fact die in Venice on February 13, and the quiet closing music that begins with the quartet of tubas and contrabass tuba became Bruckner's memorial to the man he worshipped above all living musicians. What would one not give to have been present when at one of his improvisations at St. Florian's Bruckner wove together his own Adagio with the music for Siegfried's funeral?

Following the example of Beethoven's Ninth, Bruckner builds the movement on two contrasting ideas—the initial solemn one in minor and in 4/4 time, and a more pastoral, Schubertian one in major and in triple meter—of which the second is abandoned after two statements, both scored with striking richness and loveliness. What the strings play immediately after the movement begins, the firm sequence of steps up, is an illusion to music in Bruckner's own *Te Deum*, his last choral work on a large scale, in progress at the same time as the symphony, and completed in March 1884. The words at that point in the *Te Deum* are "*non confundar in aeternum*" ("let me not be confounded for ever"), and Bruckner uses the momentum of those upward steps to build first a great climax, and then what is perhaps the most stupendous one in any symphony, reached in a place—C major—that is almost unimaginably far from the harmonic origins of the movement. It is marked by a single clash of cymbals with a roll of drums and triangle, and here we encounter controversy. It is clear that the percussion is an afterthought, for it appears on an insert to the autograph score. There is reason to believe that it may have been suggested by Arthur Nikisch, who conducted the premiere, or possibly even suggested to Nikisch by Bruckner's pupils, Ferdinand Löwe and Joseph Schalk, whose interferences with others of Bruckner's scores have been rightly discredited. Moreover, someone has written "*gilt nicht*" ("not valid") over the controversial measure. Most scholars, however, think that the handwriting is not Bruckner's, and there is a similarly scored climax of undisputed authenticity in the Adagio of the Eighth Symphony: almost without exception, therefore, conductors include the cymbals and triangle.



The controversial clash of cymbals in the Adagio of Bruckner's Seventh; most scholars feel that the words "gilt nicht" ("not valid")—on the facing page of this program—are not in Bruckner's handwriting

There follows a scherzo dominated by the restless ostinato of strings and the cheerily trumpeting cock-crow with which it begins. As is Bruckner's custom, the Trio is slightly slower, lightly scored, and pastoral in character.* The finale, to quote Simpson again, "blends solemnity and humor in festive grandeur." It presents highly diversified ideas that run the gamut from the capricious and even the magnificently grotesque to the sublimely simple. Here, to hang on to any semblance of order, it is necessary to ignore the many tempo modifications that almost certainly go back to Nikisch rather than to Bruckner, which unfortunately are still to be found in the widely used score edited by Leopold Nowak for the International Bruckner Society, and whose observance produces a distressingly spastic effect.† At the end, all is gathered into a blaze of E major as intimations of the symphony's beginning return and the heavens open.

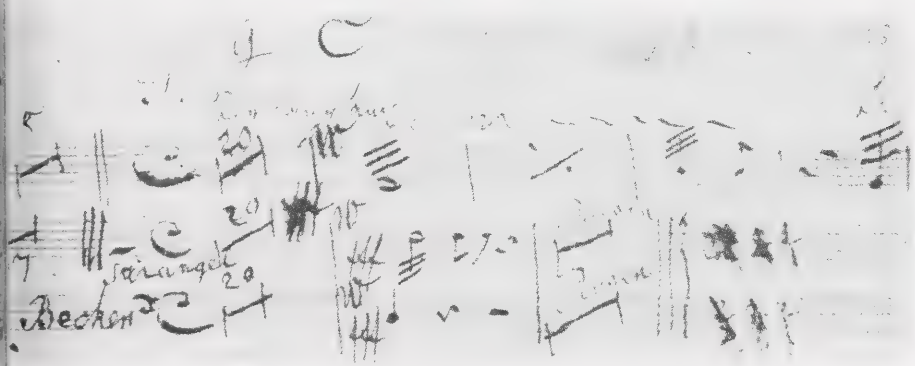
—Michael Steinberg

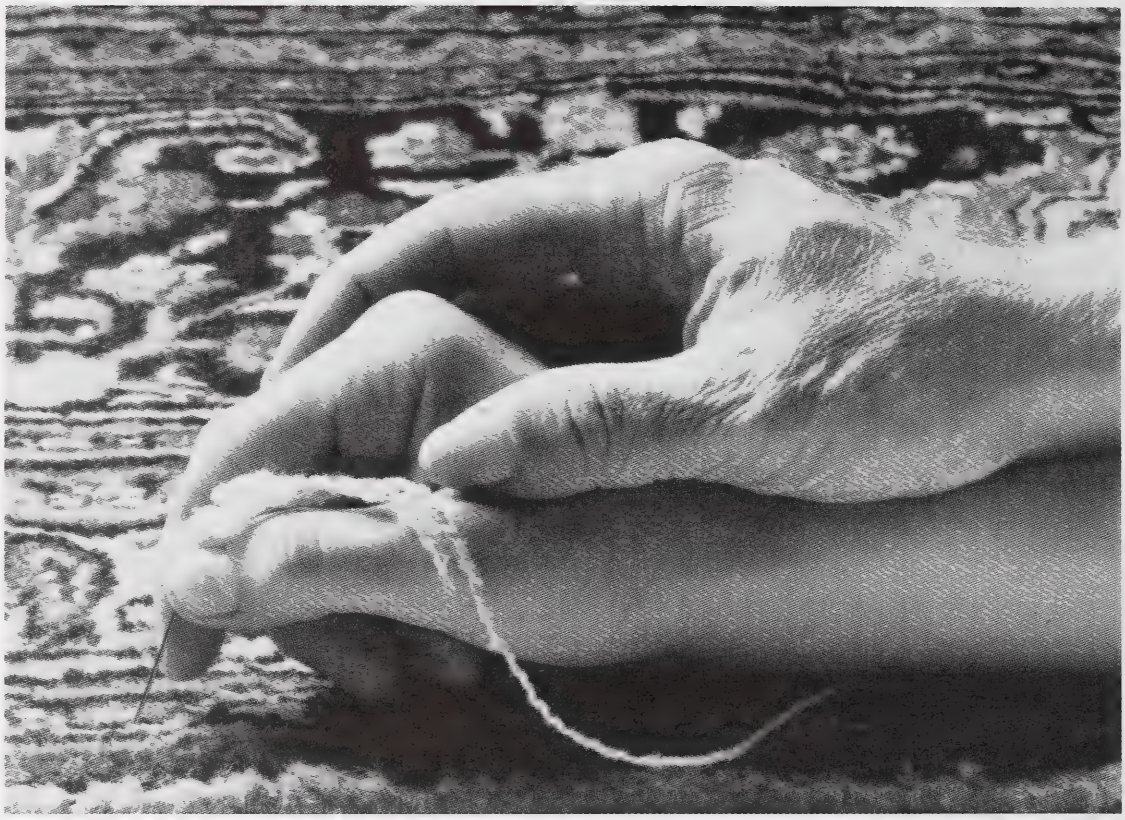
Now Artistic Adviser of the Minnesota Orchestra and Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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*One of the features that define its pastoralism is the prevalence of long-sustained notes in the bass.

†Nikisch, who was conductor of the Boston Symphony Orchestra from 1889 to 1893 and who appeared here with the London Symphony as late as 1912, was a conductor evidently of genius and of undoubted and extraordinary magnetic force for players and audiences alike. Toscanini condemned him as inclined to draw attention to himself at the expense of the music (see, for example, B.H. Haggin's article "From Toscanini to Klemperer" in the July 1977 issue of *Encounter*), but other observers, including Sir Adrian Boult and Roger Sessions, cannot say enough in praise of the simplicity of his method and the effect of inevitability his interpretations had. It seems altogether believable that he himself could make perfect and convincing sense of those tempo changes which seem so grotesque when written down and then reinterpreted by other conductors.





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The article on Robert Schumann in the New Grove, by Gerald Abraham, is very fine. Hans Gál's *Schumann Orchestral Music* in the BBC Music Guides (University of Washington paperback) is one of the best volumes in that fine series, though the author is not sympathetic to the Violin Concerto. *Robert Schumann: The Man and his Music*, edited by Alan Walker (Barnes & Noble), is a symposium with many interesting things, among them a supportive discussion of the Violin Concerto by Alfred Nieman (quoting Tovey's enthusiastic letter to *The Times* at some length). An absorbing recent Schumann book is Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* (Northeastern University Press), a study of the composer's medical and psychological life, based on the incredibly rich lode of diaries, letters, and other personal documents from Schumann, his wife, and his friends. The author is a San Francisco psychiatrist, who seems to understand more about the composer, his many moods and anxieties, and his physical ailments than the doctors who treated him. Like Maynard Solomon's *Beethoven*, this book treads carefully and respectfully in the dangerous realm of psychohistory; its careful documentation and generally convincing arguments provide a much richer understanding of this tormented genius than we have had hitherto. Gidon Kremer has recorded the Violin Concerto with the Philharmonia Orchestra under the direction of Riccardo Muti (Angel, coupled with the Sibelius concerto), and Jean-Jacques Kantorow is the soloist in a performance with the Netherlands Philharmonic Orchestra under the direction of Emanuel Krivine (Denon, coupled with Schubert's *Konzertstück* in D, Polonaise in B-flat, and Rondo in A).

Hans-Hubert Schönzeler's *Bruckner* is a brief, nicely illustrated life-and-works (Calder). The most penetrating musical discussion of the symphonies is to be found in Robert Simpson's *The Essence of Bruckner* (Chilton). Philip Barford's *Bruckner Symphonies* in the BBC Music Guides gives a sympathetic introduction to these works (University of Washington paperback). Dika Newlin's *Bruckner, Mahler, Schoenberg* is an interesting study that links the three composers as part of the great Viennese musical tradition (Norton). Though not dealing with every movement of each symphony, Deryck Cooke's chapter on Bruckner in the first volume of the symposium *The Symphony*, edited by Robert Simpson, is sympathetic and enlightening (Pelican paperback), with extensive discussion of the first and last movements of the Third Symphony, the slow movement of the Seventh, and the scherzo of the Eighth. The complex series of scores, versions, and editions of Bruckner's music, brought on largely by the well-intentioned but misguided efforts of his disciples to spread performances of his work, have caused headaches for everyone performing, studying, or writing about this music. Deryck Cooke brought some order out of this chaos in a series of articles originally published in the *Musical Times*; it has been conveniently reprinted in a posthumous collection of Cooke's essays, *Vindications* (Cambridge University Press). For warmth and spirituality in a reading of the Bruckner Seventh, Herbert von Karajan with the Berlin Philharmonic (DG) is scarcely to be surpassed. His nearest competition was Bernard Haitink's recording with the Concertgebouw Orchestra (Philips), which has not yet been reissued on compact disc and is currently unavailable. Other fine performances worth your notice include Herbert Blomstedt with the Staatskapelle of Dresden (Denon), Riccardo Chailly with the Berlin Radio Symphony Orchestra (a splendidly balanced and realistic recording of a performance that masterfully controls the work's large-spanned architecture), Sir Colin Davis with the Bavarian Radio Symphony Orchestra (Orfeo, recorded live in concert), and Jesús López-Cobos with the Cincinnati Symphony Orchestra (Telarc). Eliahu Inbal has recorded the original version with the Frankfurt Radio Symphony (Teldec).

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Marek Janowski



Marek Janowski's status as a major conductor was recently reconfirmed with the release of his acclaimed recording of Wagner's *Ring* cycle, the first to be digitally recorded, on Eurodisc CDs. His other recordings include Strauss's *Die schweigsame Frau*, Weber's *Euryanthe* with Jessye Norman, and d'Albert's *Tiefland*, on EMI; Korngold's *Violanta* on CBS; and Penderecki's *The Devils of Loudun* on Philips. Born in Warsaw to a German mother and Polish father, Mr. Janowski moved to Germany as a boy. His first important position was with the Hamburg State Opera, from 1969 to 1973; he then became general music director of the Freiburg Opera for two seasons and general music director of the Dortmund Opera for four seasons. His debut in 1978 with the Berlin Philharmonic led to engagements at Berlin's Deutsche Oper, Munich's Bavarian State Opera, the Paris Opera, and the Staatskapelle Dresden, with which he recorded the *Ring*. He made his American debut in 1980 with *Lohengrin* at Chicago Lyric Opera, returning there for *Ariadne auf Naxos*, *Die Frau ohne Schatten*, and *Die Meistersinger*. He made his San Francisco Opera debut in 1983 with *Otello* and *Boris Godunov* and his Metropolitan Opera debut in 1984 with Strauss's *Arabella*. At the Met he has also conducted Mozart's *Entführung aus dem Serail* and a new production of Strauss's *Salome*. He made his American symphonic debut with the Chicago Symphony in 1984; he has also led the Boston Symphony, the Toronto Symphony, the Saint Louis Symphony, and the NHK Symphony of Japan. For the past three years he has been chief conductor of the Gurzenich Orchestra in Cologne and chief conductor of the Nouvel Orchestre Philharmonique in Paris, where his varied programs reflect a keen interest in twentieth-century works. Following his success with a new Paris Opera production of *Tristan und Isolde*, Mr. Janowski returned there last spring to conduct *Die Meistersinger*. He then led Wagner's *Ring* at the Cologne Opera, having previously led the *Ring* at the summer festival in Orange and in concert with the Nouvel Orchestre Philharmonique. Recent engagements in North America have included an all-Beethoven program with the Montreal Symphony and Messiaen's *L'Ascension* with the Saint Louis Symphony. Mr. Janowski has recorded the symphonies of Brahms and Schumann with the Royal Liverpool Philharmonic for ASV and is scheduled to record the complete Bruckner symphonies with the Nouvel Orchestre Philharmonique for Virgin Records. Mr. Janowski made his Boston Symphony debut in February 1989 and his Tanglewood debut with the orchestra this past August.

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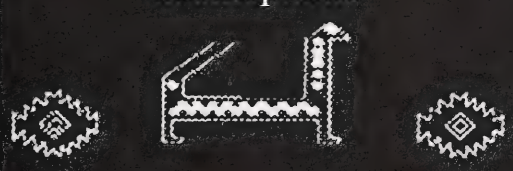
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Christian Tetzlaff



Born in Hamburg in 1966, Christian Tetzlaff began playing the violin and the piano when he was six and was awarded a number of German music prizes and scholarships at an early age. Since 1980 he has studied with Uwe Haiberg in Lübeck and in 1985 he was awarded a scholarship enabling him to study with Walter Levine, leader of the LaSalle Quartet, at the Cincinnati Conservatory of Music. Besides the great classical and romantic violin concertos, his repertory includes numerous twentieth-century compositions. In September 1988 Mr. Tetzlaff made his debut with the Schoenberg Violin Concerto in Munich and at the Berlin Festival with the Munich Philharmonic under the direction of Sergiu Celibidache. He made his United States debut that same year, again playing Schoenberg's concerto, with the Cleveland Orchestra under the direction of Christoph von Dohnányi. The success of these performances led to North American engagements with the Detroit Symphony, the Boston Symphony, and the Toronto Symphony, as well as a return engagement with the Cleveland Orchestra, including a tour in the Far East. European engagements include appearances with the Orchestre National de France, the Residentie Orchestra of The Hague, the Radio Symphony Orchestra Berlin, the Tonhalle Orchestra of Zurich, the Bamberg Symphony, the Philharmonic State Orchestra of Hamburg, the London Philharmonic, the BBC Philharmonic and Symphony orchestras, and the radio orchestras of Stockholm and Helsinki. He has participated regularly at the Marlboro Festival since 1987 and performs recitals with pianists David Levine and Stefan Litwin. In 1990 Christian Tetzlaff signed an exclusive recording contract with Virgin Classics. He has recorded the Bartók violin concertos with the London Philharmonic under the direction of Michael Gielen, and Schubert's complete works for violin and piano with David Levine. Future plans include recordings with major orchestras both in Europe and America. Mr. Tetzlaff is making his Boston Symphony Orchestra debut at these concerts.

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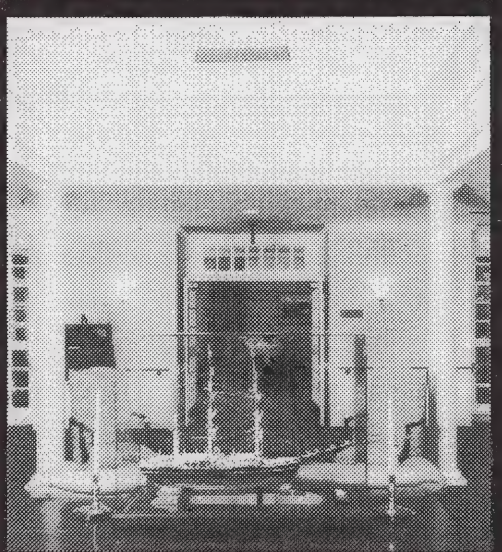
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Next Program . . .

Thursday, December 6, at 8
Friday, December 7, at 2
Saturday, December 8, at 8

SEIJI OZAWA conducting

VERDI — *Quattro pezzi sacri* (Four Sacred Pieces)

Ave Maria, for unaccompanied chorus
Stabat mater, for chorus and orchestra
Laudi alla vergine Maria, for women's chorus
Te Deum, for soprano solo, double chorus, and orchestra
DOMINIQUE LABELLE, soprano solo

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

INTERMISSION

SCHOENBERG — Concerto for Piano and Orchestra, Opus 42

Andante
Molto allegro
Adagio
Giocoso (Moderato)

PETER SERKIN

BEETHOVEN — Fantasia in C minor for piano, chorus, and orchestra, Opus 80

Mr. SERKIN
DOMINIQUE LABELLE, soprano
PAMELA DILLARD, mezzo-soprano
GLORIA RAYMOND, mezzo-soprano
RICHARD CLEMENT, tenor
PAUL ROWE, baritone
JAMES KLEYLA, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Coming Concerts . . .

Wednesday, December 5, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—December 6, 8-10:05
Friday 'B'—December 7, 2-4:05
Saturday 'B'—December 8, 8-10:05

SEIJI OZAWA conducting
PETER SERKIN, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

VERDI	Four Sacred Pieces
SCHOENBERG	Piano Concerto
BEETHOVEN	Choral Fantasy

Tuesday 'C'—December 11, 8-10
Friday Evening—December 14, 8-10
Saturday 'A'—December 15, 8-10

SEIJI OZAWA conducting

TCHAIKOVSKY *The Nutcracker* (complete)

Thursday 'C'—January 3, 8-9:40
Friday 'A'—January 4, 2-3:40
Saturday 'A'—January 5, 8-9:40
Tuesday 'C'—January 8, 8-9:40

PETER MAXWELL DAVIES conducting
RALPH KIRSHBAUM, cello

MOZART	Overture to *Le nozze di Figaro*
MAXWELL DAVIES	*Strathclyde Concerto* No. 2, for cello and orchestra
MOZART	Symphony No. 40

Thursday 'D'—January 10, 8-9:55
Friday 'B'—January 11, 2-3:55
Saturday 'B'—January 12, 8-9:55
Tuesday 'B'—January 15, 8-9:55

JOHN ELIOT GARDINER conducting

MÉHUL	*La Chasse de jeune Henri*
CHABRIER	*Suite pastorale*
RAVEL	*Mother Goose* Suite
BIZET	Symphony in C

Wednesday, January 16, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—January 17, 8-9:40
Friday 'A'—January 18, 2-3:40
Saturday 'A'—January 19, 8-9:40
Tuesday 'C'—January 22, 8-9:40

ANDRÉ PREVIN conducting
JEAN-PHILIPPE COLLARD, piano

RACHMANINOFF	Piano Concerto No. 1
SHAPERO	Symphony for Classical Orchestra

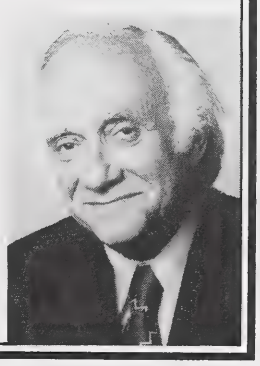
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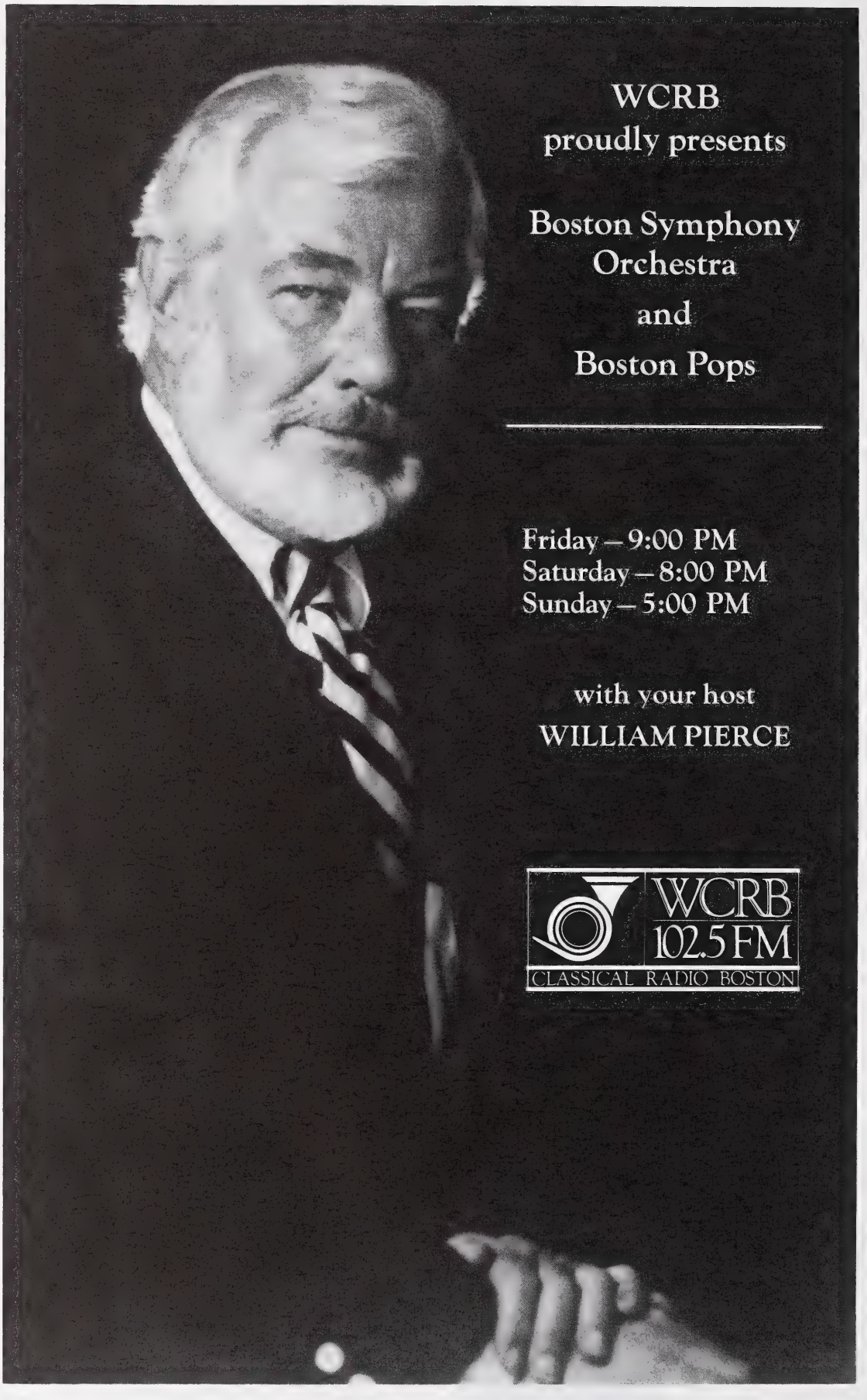
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE NEWLY REFURBISHED EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For outside events at Symphony Hall, tickets are available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of $1.75 for each ticket ordered by phone.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday, Thursday, and Friday from 11 a.m. until 3 p.m., Saturday from 1 p.m. until 6 p.m., and from one hour before each concert through intermission. The shop carries BSO and musical-motif merchandise and gift items such as calendars, clothing, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. A selection of Symphony Shop merchandise is also available during BSO concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call (617) 267-2692.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for the Friday-afternoon, Tuesday-evening, and Saturday-evening Boston Symphony concerts (subscription concerts only). The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $6 each, one to a customer, on Fridays as of 9 a.m. and Saturdays and Tuesdays as of 5 p.m.

PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts on Tuesday, Thursday, Friday, or Saturday. For more information, call the Subscription Office at (617) 266-7575.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors; it is permitted only in the Hatch Room and in the main lobby on Massachusetts Avenue. Please note that smoking is no longer permitted in the Cabot-Cahners Room.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

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WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

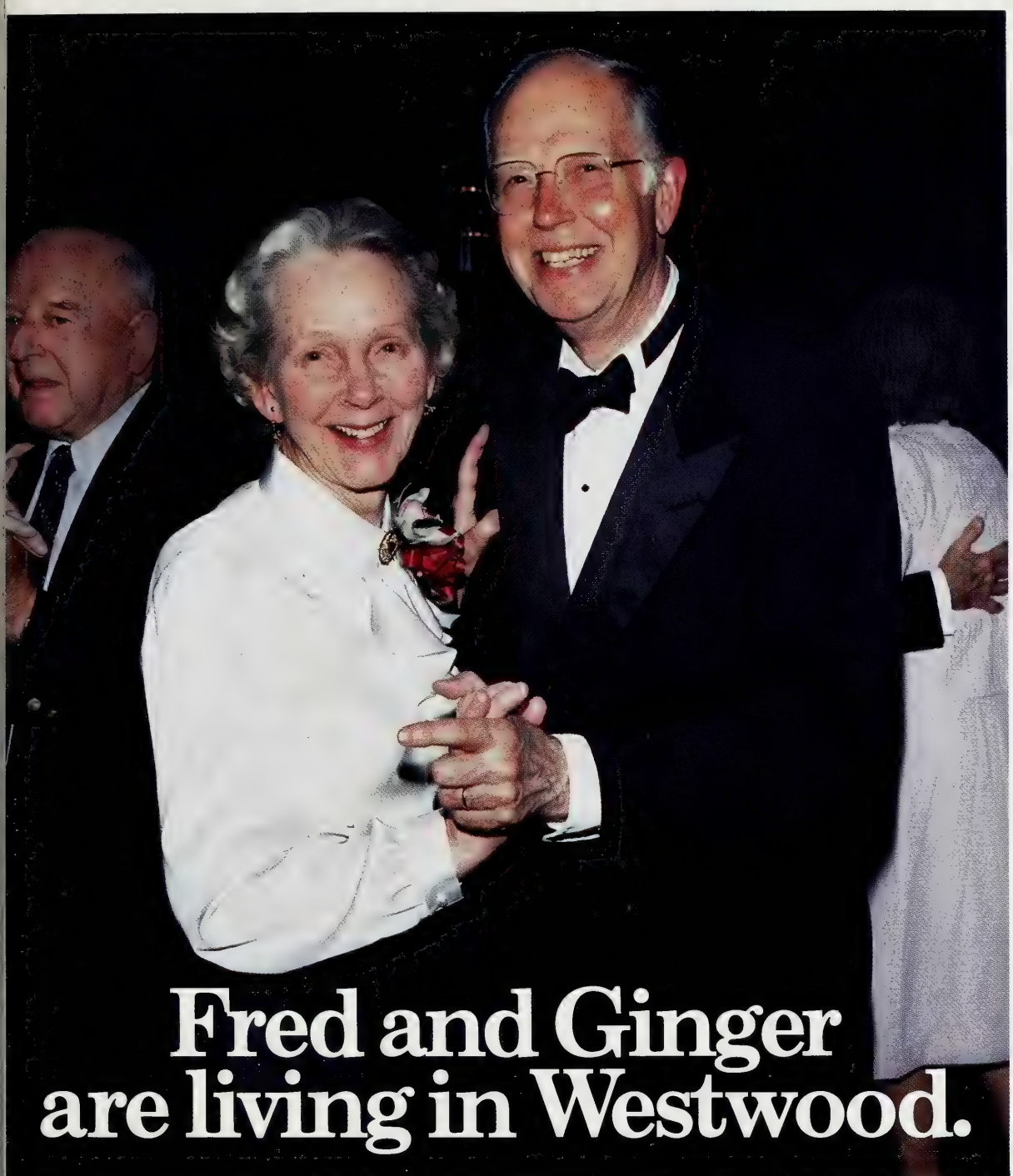
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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York.

BSO FRIENDS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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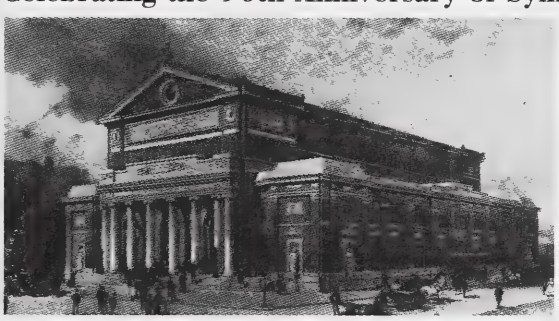
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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover photograph shows the cartouche directly above the Symphony Hall stage. Whereas numerous European halls traditionally highlighted various composers' names, Beethoven became the only composer whose name was inscribed on any of the plaques that trim the stage and balconies of Symphony Hall. The others were left empty since, at the time the Hall was opened, it was felt that only Beethoven's popularity would remain unchanged.

References furnished on request

Armenta Adams
American Ballet Theater
Michael Barrett
John Bayless
Leonard Bernstein
William Bolcom
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Chamber Players
Boston Symphony Orchestra
Boston University School of Music
Brooklyn Philharmonic
Dave Brubeck
Aaron Copland
John Corigliano
Phyllis Curtin
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Michael Feinstein
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John F. Kennedy Center for Performing Arts
David Korevaar
Garah Landes
Michael Lankester
Elyane Laussade
Marion McPartland
John Nauman
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Andre Previn
Steve Reich
Santiago Rodriguez
George Shearing
Bright Sheng
Leonard Shure
Abbey Simon
Stephen Sondheim
Herbert Stessin
Tanglewood Music Center
Nelita True
Craig Urquhart
Earl Wild
John Williams
Yehudi Wyner
and 200 others

BALDWIN OF BOSTON

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BSO

Northwest Airlines to Sponsor Holiday Pops Concerts

The Boston Symphony Orchestra is pleased to announce that Northwest Airlines is the corporate sponsor of the 1990 Holiday Pops Concerts, which include nine evening and matinee Christmas Pops performances between December 18 and 24 and the New Year's Eve Gala.

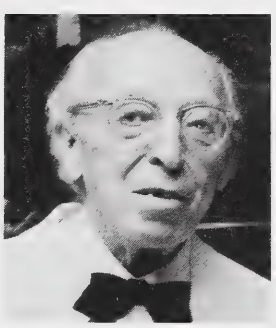
Buy a Christmas Stocking to Help Boston's Elderly

Just a few doors down from Symphony Hall, at 251 Massachusetts Avenue, is The Christmas Stocking Store, operated by Little Brothers-Friends of the Elderly. Open seven days a week until Christmas, the store offers an extensive array of heirloom holiday stockings, exquisitely handcrafted from designer fabrics and trimmed with ribbons and lace, for a tax-deductible contribution of $20 or more. All proceeds help the Little Brothers-Friends of the Elderly to bring companionship and cheer to isolated and lonely elderly at Christmas, Hanukkah, Easter, and Thanksgiving.

Attention, Friday-afternoon Subscribers

If you're tired of fighting traffic and searching for a parking space when you come to BSO concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts: Andover, Cape Cod, Concord, Dedham/Dover, Marblehead/Swampscott, Newton/Wellesley, North Shore, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; and Rhode Island. Taking advan-

Aaron Copland
November 14, 1900–December 2, 1990



To many listeners, Aaron Copland was the epitome and fountainhead of American music. Following studies with Nadia Boulanger in France he returned to America, where Boulanger helped him make the acquaintance of her friend Serge Koussevitzky. The new conductor of the Boston Symphony Orchestra and the young American composer hit it off at once. Many of Copland's early works received their world premieres here in Boston, and he quickly became established as the leading American composer of his generation. Always an exceedingly warmhearted and generous man, Copland constantly brought to Koussevitzky's attention the music of other worthy young composers. Thus Copland, almost as much as Koussevitzky himself, was responsible for the extraordinary burst of American symphonic writing in the '30s and '40s.

In 1940 Copland became the Dean of the Faculty at the newly-founded Berkshire Music Center. In that position for a quarter-century, he taught a new generation of composers, from the United States and increasingly from Latin America and the rest of the world. Meanwhile he composed symphonies, piano music, chamber music, songs, ballets, and film scores of high quality. His works include some of the most-loved by any American composer, including *Appalachian Spring, Fanfare for the Common Man,* the *Lincoln Portrait, Rodeo,* and *El Salón México.*

If the United States shared the Japanese custom of naming its finest artists to be "living treasures," Aaron Copland would have been so named many years ago. The Boston Symphony Orchestra joins musicians and music lovers around the world in noting with sorrow the passing of our beloved colleague.

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tage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, make new friends, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. In 1989-90 these donations totaled $7,150. For further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

Books for the Beranek Room

The BSO is seeking used books about music and musical topics to fill the shelves of Symphony Hall's new Beranek Room. All books will be labeled with a BSO bookplate indicating the name of the donor. If you have a book or books you would like to give to the orchestra for this purpose, please call Noni Cooper, Assistant Director of Annual Giving, at (617) 266-1492.

Recognize Someone Special: Name a BSO Concert

What finer way to honor someone or commemorate a very special occasion! For a $25,000 contribution to the Boston Symphony Annual Fund, you may name a BSO concert as a tribute to, or in memory of, an individual you designate. In addition, you will become a Patron of the Higginson Society, the orchestra's circle of its most generous benefactors. The benefits of naming a concert also include a private champagne reception, complimentary tickets for the concert, and prominent acknowledgment in the program book, including a biographical appreciation about the honoree. For further information about naming a BSO concert, please call Susan E. Tomlin, Director of Annual Giving, at (617) 638-9274.

The Symphony Shop

The Boston Symphony Association of Volunteers encourages BSO concertgoers to make the Symphony Shop their first stop for holiday gifts. Specializing in music boxes and gift ornaments with a musical theme, the Symphony Shop carries a large selection of BSO and Pops recordings, T-shirts and sweatshirts in gorgeous colors, posters, jewelry, books, toys, and stationery items, including the 1991 BSO datebook and address book, both leatherbound, and a Quill pen. The Symphony Shop is a fundraising project of the BSAV, and all proceeds benefit the Boston Symphony Orchestra. The Shop, located at the entrance to the Cohen Wing, is open Tuesday, Thursday, and Friday from 11 a.m. to 3 p.m., Saturday from 1 p.m to 6 p.m., and from one hour before every Symphony Hall concert through intermission. At concert time, there is also a counter offering shop merchandise on the Massachusetts Avenue side of the first balcony.

BSO Members in Concert

The John Oliver Chorale performs Mozart's *Requiem* with soloists Dominique Labelle, Allison Swenson, Paul Kirby, and James Kleyla on Monday, December 31, at 7:30 and 9 p.m. at Trinity Church in Copley Square as part of "First Night 1991."

Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday, January 9, and Friday, January 11, at 8 p.m. at the Old South Meeting House, 310 Washington Street. BSO principal horn Charles Kavalovski is soloist in Telemann's Concerto for Horn and Orchestra, on a program also including Bach's Brandenburg Concerto No. 6, Corelli's Suite for Strings, Mozart's D major Divertimento, K.136, and Bartók's Rumanian Dances. Tickets are $18 and $12 ($8 students and seniors). For further information, call (617) 426-2387.

Max Hobart conducts the Pro Arte Chamber Orchestra in the Boston premiere of *The Phantom of the Orchestra, or "The Dark Side of the Symphony,"* with a script by Justin Locke, on Saturday, January 12, at 2 p.m. at Sanders Theatre in Cambridge. Tickets are $22, $15, and $8. For more information, or to order tickets, call (617) 661-7067.

Ronald Knudsen leads the Newton Symphony Orchestra in Saint-Saëns's Violin Concerto No. 3 featuring soloist Alyssa Park in her east coast debut and Tchaikovsky's Symphony No. 2, the *Little Russian*, on Sunday, January 13, at 8 p.m. at Aquinas Junior College, 15 Walnut Park in Newton. Tickets are $14 and $12. Call (617) 965-2555 for further information.

Seiji Ozawa



Now in his eighteenth year as music director of the Boston Symphony Orchestra, Seiji Ozawa was named the BSO's thirteenth music director in 1973, following a year as music adviser. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; four visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium. In December 1989 Mr. Ozawa and the orchestra traveled to Japan for the fourth time, on a tour that also included the orchestra's first concerts in Hong Kong.

Mr. Ozawa's recent recordings for Philips with the Boston Symphony Orchestra include Richard Strauss's *Elektra*, recorded during concert performances at Symphony Hall in Boston with Hildegard Behrens in the title role; and Mahler's First, Second (*Resurrection*), and Fourth symphonies, part of a continuing Mahler cycle on Philips that also includes the Symphony No. 8 (*Symphony of a Thousand*). Mahler's Fifth, Seventh, and Ninth symphonies, and his *Kindertotenlieder*, with Jessye Norman, have been recorded for future release. Mr. Ozawa's recent recordings with the Boston Symphony Orchestra for Deutsche Grammophon include Poulenc's *Gloria* and *Stabat mater* with soprano Kathleen Battle and the Tanglewood Festival Chorus, the two Liszt piano concertos and *Totentanz* with Krystian Zimerman, an album of music by Gabriel Fauré, and "Gaîté parisienne," an album of music by Offenbach, Gounod, Chabrier, and Thomas. Other Deutsche Grammophon releases include Prokofiev's complete *Roméo and Juliet*, Berlioz's *Roméo et Juliette* and *Damnation of Faust*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos. Also available are Schoenberg's *Gurrelieder*, on Philips; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS Masterworks; and Stravinsky's *Firebird*, on EMI/Angel.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world

premiere of Olivier Messiaen's *St. Francis of Assisi*. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His opera recordings include Bizet's *Carmen* with Jessye Norman and the Orchestre National, on Philips, and *Les Contes d'Hoffmann* with Plácido Domingo and Edita Gruberova, on Deutsche Grammophon.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot
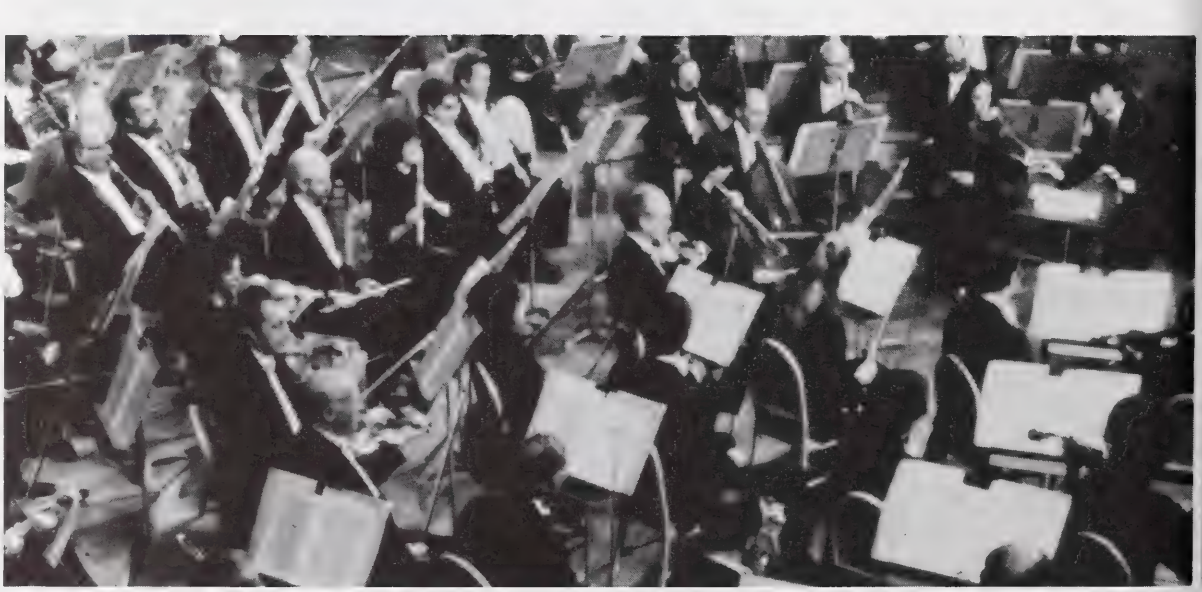
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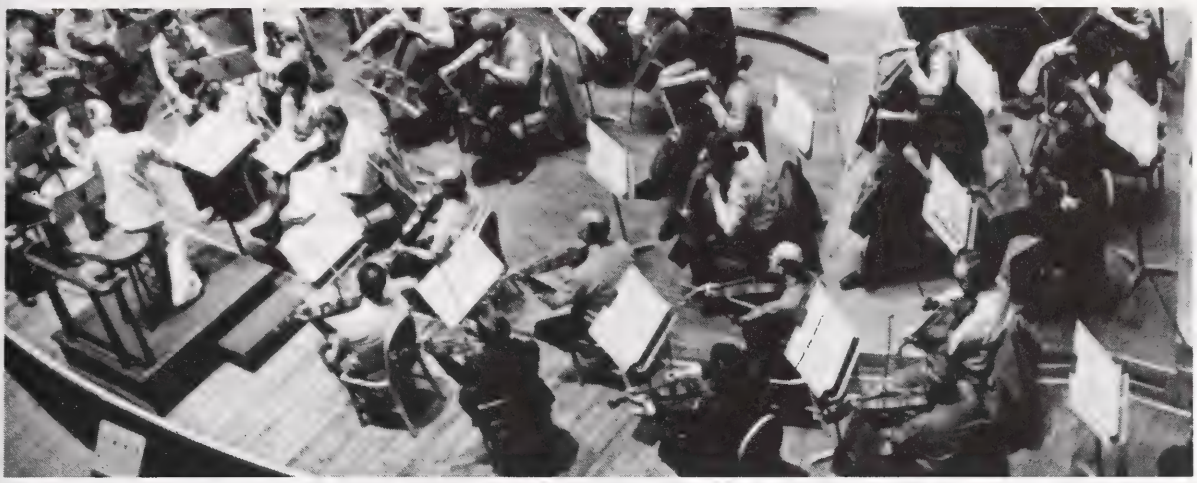
First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair
Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair
Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair
Lucia Lin
Acting Assistant Concertmaster
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity
Max Winder
Forrest Foster Collier chair
Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
Gottfried Wilfinger
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
Ronan Lefkowitz
*Nancy Bracken
*Jennie Shames
*Aza Raykhtsaum
*Valeria Vilker Kuchment
*Bonnie Bewick
*Tatiana Dimitriades
*James Cooke
*Si-Jing Huang

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity
‡Ronald Wilkison
Lois and Harlan Anderson chair
Robert Barnes

*Participating in a system of rotated seating within each string section
‡On sabbatical leave





Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Luis Leguía
Robert Bradford Newman chair
‡Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

———

Walter Piston chair
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
William Hudgins

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Personnel Managers
Lynn Larsen
Harry Shapiro

Librarians
Marshall Burlingame
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Stage Manager
Position endowed by Angelica Lloyd Clagett
Alfred Robison

The Opening of Symphony Hall in 1900

From the 1972-73 Boston Symphony Orchestra program book,
edited by Andrew Raeburn

Plans for a new concert hall in Boston were formulated in the summer of 1893. The old Music Hall in Hamilton Place, where the Boston Symphony Orchestra had played since 1881, was to be demolished to make way for a new city street. Henry Lee Higginson warned the public that unless a new building were erected, the orchestra would be forced to disband. On June 21 a letter was published over fifty-two signatures, proposing "to organize a corporation with a capital of $400,000, divided into 4,000 shares of $100 each," to finance a new hall. The people of Boston rallied round, and eventually a total of $410,700 was subscribed.

Before the year was out, land had been bought, and an announcement was made that the New York firm of McKim, Mead & White had started work on designs for the new building. The city, meanwhile, possibly because of the economic recession, had abandoned its project in the area around Hamilton Place. The Music Hall was temporarily reprieved, and the need to build an alternative hall became less pressing. The architects, at Major Higginson's insistence, engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, to take responsibility for the acoustics of the new auditorium. Mr. McKim abandoned his first designs and prepared new plans, which for the first time in history took note of scientific theory of acoustics. Sabine, rashly as it seemed at the time, "guaranteed" that the new hall would be "acoustically perfect."

He proved to be right. Not only were his technical predictions absolutely correct, but the sound of the orchestra in the new hall delighted the critics. Henry E. Krehbiel, musical editor of the *New York Tribune*, wrote: "[Mr. Sabine's] confidence, it may be said now, has been justified and rewarded." The reporter of the *New York Evening Post* wrote:

> It must be remembered that, as the late John Dwight wrote, "The walls of a hall, like those of a violin, must ripen and grow musical by frequent and continuous response to musical vibrations; they must outgrow their crude condition, and become gradually attuned, acclimated to harmony." The Boston Symphony Hall has the advantage of starting out well, and it would not be surprising, therefore, if mellowing time made it a Stradivarius among halls.

On the evening of October 15, 1900, some 250 carriages "discharged their fashionable occupants," to quote the reporter of the *Boston Globe*, at the entrances to Symphony Hall for the "Inaugural Concert." "While a "dressy" gathering, it was not extraordinarily so," continued the *Globe*'s reporter,

> for not a single decolleté gown was seen save upon the platform, though the costumes worn by the female portion of the audience were prevailingly of rich fabrics and of rare and delicate shades and designs . . . . Mrs. John L. Gardner sat in the front row of the first balcony at about the middle of the hall, accompanied by Mr. George Proctor, the pianist, who held a score book which Mrs. Gardner followed with the closest attention all the evening, frequently accentuating her interest by a marked swaying of her head and shoulders to the rhythm of the music.

The stage had been extended some fifteen feet to accommodate the large number of performers, which included not only the Boston Symphony Orchestra, but also a chorus of 250 ("The Cecilia Society and other singers"). "The women of the Cecilia Society, who were massed on each side of the stage in ascending tiers, appeared like great banks of beautiful flowers, in their gowns of various tints, for all were in evening dress and none in somber colors."

The concert began with a setting of a chorale by Bach, "Grant us to do with zeal our portion, whatsoever." Next followed a "report by Henry Lee Higginson." The founder of the orchestra told briefly how the Hall had come into being; he paid tribute to Mr. McKim, to Professor Sabine, to the contractor Mr. Norcross, and to his old friend C.E. Cotting, a successful realtor and a Trustee of the old Music Hall, "who, with his wide experience, has watched and guided the construction and guarded our slender purse."

The construction of Symphony Hall finally cost "rising $750,000," about $350,000 more than had been subscribed. The directors borrowed the extra money needed, "mortgaged the hall with reluctance," and leased the building to Major Higginson for ten years. He undertook "to meet costs of administration, taxes, and all other charges, and to pay to the stockholders the rest of the receipts." In fact the stockholders were never to receive any return on their share. The Hall lost money from the beginning, and Major Higginson gallantly added the deficit to the large amounts he was already paying to maintain the orchestra itself.

Major Higginson ended his speech:

> Whether this hall can ever give so much joy to our people as the old Music Hall no one can tell. Much depends on the public, which has already been loyal and staunch to the orchestra, and for the orchestra I can only promise in return that it will try to do its share.

Major Higginson then introduced a young man from Philadelphia, Owen Wister, the grandson of Fanny Kemble, whom he had invited to compose a poem for the occasion. "Mr. Wister read quite a long ode to instrumental music, entitled *The Bird of Passage*."

After an intermission Wilhelm Gericke returned to the podium to conduct a performance of Beethoven's *Missa Solemnis*. The critic of the *Boston Herald*, who wrote as detailed a report of the evening's proceedings as did his colleague of the *Globe*, ended his review as follows:

> The whole performance was in all probability as satisfying a one as it is possible to give the stupendous and labored composition. The audience listened appreciatively, and applauded in a like spirit. The occasion was a brilliant one, musically and socially, and a new and interesting page has been turned in the musical history of Boston.



BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Grant Llewellyn *and* Robert Spano,
Assistant Conductors
One Hundred and Tenth Season, 1990-91

Thursday, December 6, at 8
Friday, December 7, at 2
Saturday, December 8, at 8

SEIJI OZAWA conducting

COPLAND — Quintet ("The promise of living") from Act I of the opera *The Tender Land*

Performed in memory of Aaron Copland
(November 14, 1900–December 2, 1990)

PAMELA DILLARD, mezzo-soprano
GLORIA RAYMOND, mezzo-soprano
RICHARD CLEMENT, tenor
PAUL ROWE, baritone
JAMES KLEYLA, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

VERDI — *Quattro pezzi sacri* (Four Sacred Pieces)

Ave Maria, for unaccompanied chorus
Stabat mater, for chorus and orchestra
Laudi alla vergine Maria, for women's chorus
Te Deum, for soprano solo, double chorus, and orchestra
DOMINIQUE LABELLE, soprano solo

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

These performances of Verdi's *Quattro pezzi sacri* are dedicated to the memory of Thelma Hayes (July 30, 1916–October 23, 1990), who joined the Tanglewood Festival Chorus in 1971. This dedicated chorister first sang under John Oliver's direction in 1966 as a member of the Framingham Choral Society, with which she first participated in a BSO concert in 1969, in a concert performance of Verdi's *Otello* at Tanglewood.

INTERMISSION



SCHOENBERG — Concerto for Piano and Orchestra, Opus 42

Andante
Molto allegro
Adagio
Giocoso (Moderato)

PETER SERKIN

BEETHOVEN — Fantasia in C minor for piano, chorus, and orchestra, Opus 80

Mr. SERKIN
DOMINIQUE LABELLE, soprano
PAMELA DILLARD, mezzo-soprano
GLORIA RAYMOND, mezzo-soprano
RICHARD CLEMENT, tenor
PAUL ROWE, baritone
JAMES KLEYLA, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

The afternoon concert will end about 4:10 and the evening concerts about 10:10.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, New World, Erato, and Hyperion records

Baldwin piano

Peter Serkin plays the Steinway piano.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.

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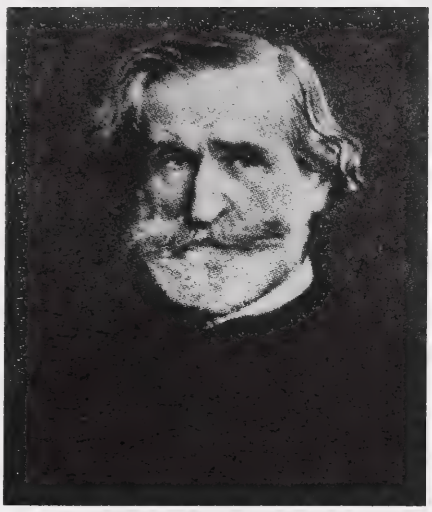
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Giuseppe Verdi
Four Sacred Pieces



Fortunino Giuseppe Francesco Verdi was born at Le Roncole, near Bussetto, in the Duchy of Parma, on October 9 or 10, 1813, and died in Milan on January 27, 1901. Though he allowed these four works to be published together as Quattro Pezzi Sacri, *he did not intend them as a set, nor did he compose them together. He wrote the* Ave Maria *in 1889, the* Laudi alla vergine Maria, *to a text from the final canto of Dante's* Paradiso, *about 1890, the* Te Deum *in 1895-96, and the* Stabat mater, *his last completed work, in 1896-97. The last three received their premieres in Paris on April 7, 1898, on a program of the Société des Concerts du Conservatoire; Paul Taffanel conducted. On that occasion, as when Arturo Toscanini directed performances in Milan and Turin in that year and the next, the* Laudi *were sung by a solo quartet, Verdi's original intention. The* Ave Maria *was added to the group for a concert at the Gesellschaft der Musikfreunde in Vienna, inaugurating the now-common practice of performing all four pieces as a group. The first American performances of the* Stabat mater *and the* Te Deum *were given in Boston by the Cecilia Society, B.J. Lang conducting, on December 7, 1898. The Cecilia singers gave the* Laudi *on January 26, 1899, probably the first performance with chorus. The* Te Deum *first appeared on a Boston Symphony program conducted by Henri Rabaud and "celebrating the close of the year of victory" on December 30 and 31, 1918. Carlo Maria Giulini conducted the* Laudi, Stabat mater, *and* Te Deum *with the Harvard Glee Club and Radcliffe Choral Society in March 1962, Erich Leinsdorf conducted the* Te Deum *at Tanglewood with the Festival Chorus in August 1966, and Colin Davis led the orchestra's first performance of all four pieces in 1972 at Tanglewood with the Tanglewood Festival Chorus, John Oliver, conductor, and soprano Joan Heller. James Levine conducted the only previous subscription performances of the Four Sacred Pieces in March 1978 with the same chorus and soprano Kathleen Battle. The* Ave Maria *is scored for unaccompanied four-part chorus. The* Stabat mater *calls for four-part chorus with an orchestra of three flutes, two oboes, two clarinets, four bassoons, four horns, three trumpets, four trombones, timpani, bass drum, harp, and strings. The* Laudi alla vergine Maria *are for unaccompanied four-part women's voices. The* Te Deum *uses double chorus and an orchestra of three flutes, two oboes, English horn, two clarinets, bass clarinet, four bassoons, four horns, three trumpets, four trombones, timpani, bass drum, and strings. Thirteen words at the end are assigned to a soprano solo.*

Quite early in his operatic career, Verdi earned a reputation as a composer of choruses. (Italian operatic life was so competitive in the 1830s and 1840s that the public tended to find a characteristic by which to identify each composer, just as sports enthusiasts today do with, say, pitchers.) The number that made him a national figure almost overnight—and remained so famous that the thousands of people who accompanied Verdi's funeral procession sixty years later burst into it spontaneously—was the chorus of Hebrew slaves, "*Va, pensiero, sull'ali dorate*" in his third, "breakthrough" opera, *Nabucodonosor*, the title of which is usually mercifully abridged as *Nabucco*. Through most of the 1840s it was *de rigueur* for Verdi to include a stirring chorus in each new opera, partly as a kind of signature, and partly in the hope of achieving similar popularity. Of course, those choruses were usually in unison, except for climaxes or cadences; they were songs to be sung by a group of people, whether Hebrew slaves, crusaders, brigands, or witches, expressing communal thoughts.

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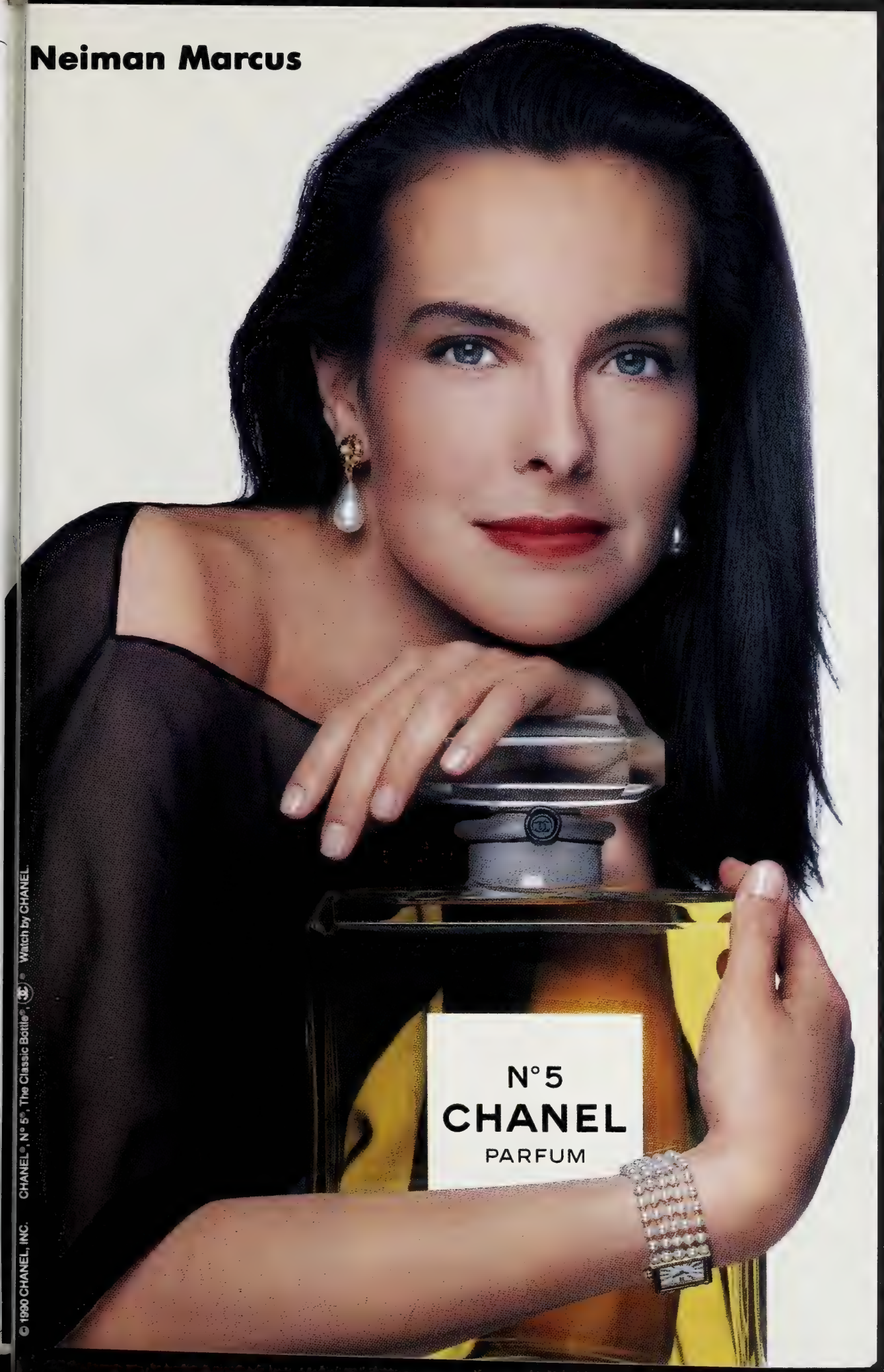


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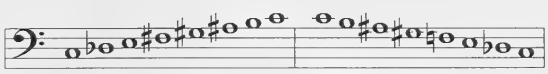
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For all their wonderful *brio*, there is little to foreshadow the master of choral writing that Verdi became late in life. But gradually, over the course of many years and many operas, his conception of the chorus became more refined and varied. By the time he reached "retirement" after completing *Aida* (1871) and the *Requiem* (1874), his mastery of the choral medium from grand dramatic scenes to delicate mood-painting was evident.

Verdi fully intended to give up composing after 1874 and concentrate on his farm. But he was repeatedly teased, coaxed, and lured back into creative projects, beginning with *Otello*, which offers in itself more varied and brilliant choruses than any opera he had written previously. It opens with a powerfully tempestuous scene amidst thunder, lightning, wind, and rain, and leads, soon after, to one of the most delicately imagined of all operatic choruses, a vivid impression of the flames in the watchfires set after the storm dies away. *Falstaff* has little real choral work, but it does feature some of Verdi's most elaborate ensemble writing, including the final, witty fugue, a quintessential choral genre even if here most of the singing is done by soloists.

But even *Falstaff*, completed when Verdi was eighty, was not the end. In the interval between his last two operas, he wrote a short unaccompanied choral work to a sacred text; though intended to remain purely private, it became the first of the Four Sacred Pieces. In August 1888, the *Gazzetta Musicale di Milano* published an "enigmatic scale" formulated by one Crescentini. It tortuously avoids fitting into traditional scale patterns for more than a few notes at a time, and its descent is slightly different from its ascending version. Readers of the paper were challenged to harmonize this scale, presumably in cantus firmus style, then as now a common element of musical pedagogy.



Verdi accepted the challenge in his *Ave Maria*, using the enigmatic scale four times, as a cantus firmus successively in the bass, alto, tenor, and soprano parts. Around it he shaped the other parts into flowing lines that interact with sudden harmonic vistas passing away as rapidly as they appear. Verdi himself considered the work to be nothing more than an intellectual game, and, if it had not become traditional to perform it as the first of the Four Sacred Pieces, it would probably be almost unknown. Still, it gives us a remarkable view of that flexible harmonic language that Verdi used so richly and to such personal effect in the last operas.

The *Stabat mater* is far and away the most operatic of the four works, a fact that grows naturally out of the text, which has a narrative thread depicting the Virgin's sorrow at the sight of her son crucified, and inviting the sympathy of the singers and auditors. Most earlier settings of the *Stabat mater* (including the well-known versions of Pergolesi, Rossini, and Dvořák) break the text into sentences that become individual movements, subject to the normal demands of musical architecture, so that the work as a whole becomes greatly extended. Dvořák's *Stabat mater*, for example, will fill an entire evening. Verdi's setting of the same text is a marvel of compactness. Nothing is repeated, yet everything is expressed. Even more than the *Requiem*, this work is a kind of liturgical opera, filled with orchestral gestures familiar to us from Verdi's operas, yet used with utter appropriateness here: the soft funereal procession at "*dum emisit spiritum*" ("as He gave up the spirit"), the bright sympathy of the onlooker in the lines that immediately follow, the shimmering vision of paradise at the end, or any of a dozen other passages. It was with this music that Verdi finally, at the age of eighty-four, laid down his pen.

No work of literature is more central to Italian culture than Dante's *Divine Comedy*. Many musical compositions have been drawn from the first of its three canticles,

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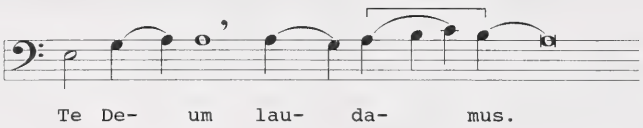
Inferno; Liszt's *Dante* Symphony essayed both the *Inferno* and the *Purgatorio*, but, at Wagner's suggestion, refrained from painting the joys of the *Paradiso*. Encounters with Dante by romantic composers usually took the form of highly colorful orchestral works. How surprising, and yet how right, that Verdi should undertake to set a portion of the *Paradiso* for unaccompanied women's voices. The passage he chose comes almost at the very end of Dante's great poem. Although the *Laudi* have nothing stylistically in common with the great Renaissance Italian composers like Palestrina, nonetheless the work breathes a clarity and purity of style that evoke the older master. Each three-line unit of the poet's "*terza rima*" structure begins a new section, sometimes chordally or in unison, sometimes with a bit of imitation as at "*Donna, se' tanto grande*" ("Lady, you are so great"). But as a whole the piece is homophonic and thus far removed from the Renaissance approach. But Verdi's richly conceived harmonies shade and color every level of meaning, while the rhythm of the word-setting captures a careful reading of the poem. Though small in scope, the work stands high in the repertory for unaccompanied women's voices as one of its supreme achievements.

The *Te Deum* was Verdi's own favorite of these last works. Traditionally the text of this great chant in praise of God was believed to have been composed by St. Ambrose and St. Augustine as an improvised prayer at the baptism of Augustine. It has been
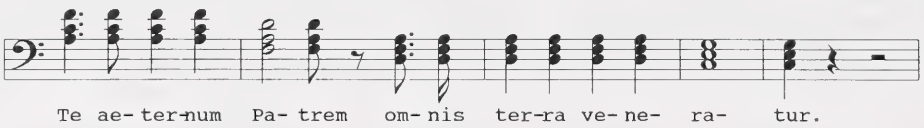


used for many purposes since the Middle Ages, but always retains its essential character as a song of thanksgiving.

Here, without a dramatic structure to shape the music, Verdi creates one of his most striking architectonic achievements, building much of the score from motives drawn from the traditional plainsong melody with which he begins.



In particular the turn figure on "*laudamus*" reappears in various guises throughout the score. The beginning is striking in another way: following the two phrases of plainchant, the men's voices continue, unaccompanied, in a simple harmonized chanting that recalls some of the earliest polyphonic music of eight or nine centuries ago. Here, the hushed sound depicts not spiritual abasement, but a veneration mixed with awe:



But then, in one of the greatest explosions of glorious sound in all of music, the full late-nineteenth-century forces break out in the grand cry, "*Sanctus, sanctus, sanctus . . .*"—as if, having begun a survey of the history of music, Verdi suddenly leaps to his own time. A sequential theme that follows, on the words "*Pleni sunt coeli . . .*," completes the opening paragraph with fanfares and a full-throated song of praise.

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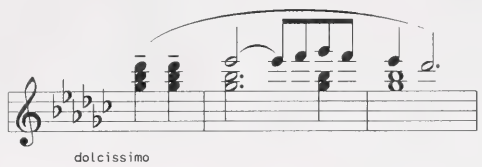
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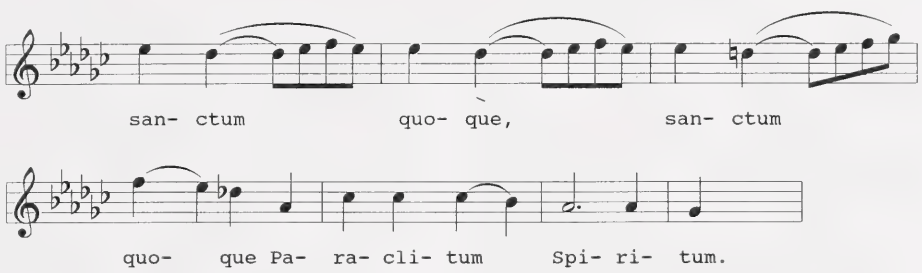
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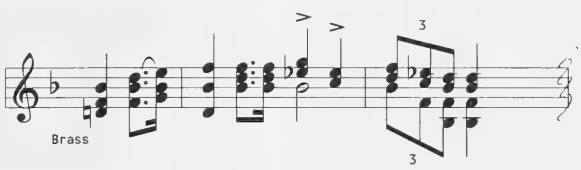
Following the great blaze of the first "Sanctus," the chorus repeats the words in hushed tones to introduce the litany of praise. Again almost in the spirit of plainsong the parade of apostles, prophets, and martyrs passes by, accompanied by sweet strains from the woodwinds, the first derivation from the turn figure of the opening plainsong melody.



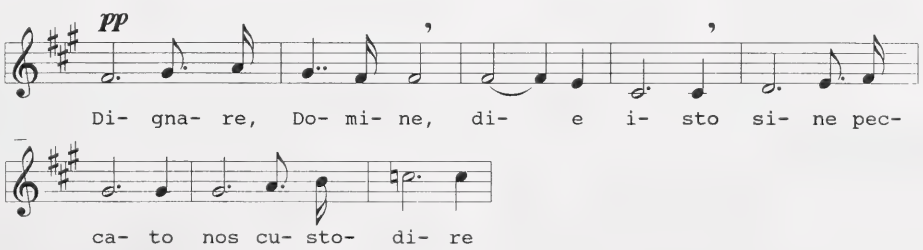
Another variant, sounding like a new melody, appears at the reference to the Holy Spirit.



Soon a great brass fanfare converts the opening of the plainsong melody into a splendid "grandiose liturgical song," as Verdi called it.



The last two themes provide the material for much that follows, in which Verdi remains essentially the opera composer, ready to respond to any change in mood in his text. Most operatic of all is the subdued march, as if to a scaffold, on "*Dignare, Domine . . .*" ("Vouchsafe, O Lord, to keep us this day without sin"), sung in unison by the chorus over softly ominous pulsing bass notes.



The ensuing prayer for mercy is tender at first, then urgent. The solo soprano responds to a single trumpet note, singing of hope, echoed by the chorus. Then, in a final gesture hinting at the wide span of the universe and the gulf between human and divine, the violins sustain a high E over a soft cadence. After a moment of silence, a single note on the lowest string of the basses—six octaves below—ends the piece.

—Steven Ledbetter

Texts and translations begin on page 24.

Ave Maria

Ave Maria, gratia plena,
Dominus tecum,
benedicta tu in mulieribus,
et benedictus fructus ventris tui
Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus
nunc et in hora mortis nostrae.
Amen.

Hail Mary, full of grace,
the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb,
Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death.
Amen.

Stabat mater

Stabat mater dolorosa
Juxta crucem lacrymosa
Dum pendebat Filius.

The sorrowful mother stood
weeping by the cross
where her Son was hanging.

Cujus animam gementem
Contristatem et dolentem
Pertransivit gladius.

Her groaning heart,
saddened and anguished,
a sword had pierced.

O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti!

O how sad and afflicted
was that blessed
Mother of the only-begotten!

Quae moerebat et dolebat
Pia Mater, dum videbat
Nati poenas inclyti.

She grieved and lamented,
the holy Mother, as she saw
the suffering of her glorious Son.

Quis est homo, qui non fleret,
Matrem Christi si videret
In tanto supplicio?

Who is the man who would not weep
if he should see the Mother of Christ
in such torment?

Quis non posset contristari,
Christi Matrem contemplari
Dolentum cum Filio?

Who could not be saddened
to contemplate the Mother of Christ
grieving for her Son?

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Pro peccatis suae gentis
Vidit Jesum in tormentis,
Et flagellis subditum.

Vidit suum dulcem Natum
Moriendo desolatum
Dum emisit spiritum.

Eja Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

Fac ut ardeat cor meum
in amando Christum Deum,
Ut sibi complaceam.

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.

Tui Nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

Fac me tecum pie flere,
Crucifixo condolere
Donec ego vixero.

Juxta crucem tecum stare,
Et me tibi sociare
In planctu desidero.

Virgo virginum praeclara,
Mihi jam non sis amara,
Fac me tecum plangere.

Fac ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolere.

Fac me plagis vulnerari,
Fac me cruce inebriari,
Et cruore Filii.

Flammis ne urar succensus,
Per te, Virgo, sim defensus,
in die judicii.

Christe, cum sit hinc exire,
Da per matrem me venire
Ad palmam victoriae.

Quando corpus morietur
Fac ut animae donetur
Paradisi gloria.

Amen.

For the sins of his people,
she saw Jesus in torment
and undergoing the scourge.

She saw her sweet Son
desolate in dying,
as He gave up the spirit.

Ah Mother, fount of love,
make me feel the power of grief,
that I may lament with you.

Make my heart to burn
with the love of Christ, my God,
so that I may please Him.

Holy Mother, grant this:
affix the wounds of the Crucified
firmly in my heart.

Share with me the anguish
of your wounded Son, who
deigned to suffer so much for me.

Make me with piety weep with you,
to grieve along with the Crucified
as long as I shall live.

I desire to stand by the cross
with you, and to join with you
in your lamentations.

Virgin, most noble among virgins,
do not be harsh with me now,
make me weep with you.

Make me bear Christ's death,
a partner in his passion,
and contemplate his wounds.

Make me wounded by his wounds,
Make me drunk with the cross
and the flowing blood of your Son.

That I may not burn in hell's flames,
let me be defended by you, O virgin,
in the day of judgment.

Christ, when I must pass from here,
Allow me, through your mother, to come
to the palm of victory.

When my body shall die,
make my spirit be given
to the glory of paradise.

Amen.

—translation by S.L.

—Please turn the page quietly.—

Laudi alla vergine Maria

Vergine madre, figlia del tuo figlio, Umile ed alta più che creatura,	Virgin mother, daughter of your son, humble and exalted more than any other creature,
Termine fisso d'eterno consiglio,	fixed end of the eternal plan:
Tu se' colei che l'umana natura Nobilitasti sì, che'l suo Fattore Non disdegnò di farsi sua fattura.	You are she who so ennobled human nature that the Maker did not disdain to make himself of that same making.
Nel ventre tuo si raccese l'amore, Per lo cui caldo nell'eterna pace	In your womb was rekindled that love through whose warmth in the eternal peace
Così è germinato questo fiore.	this flower has thus sprung forth.
Qui se' a noi meridiana face Di caritate, e giuso, in tra i mortali	Here you are to us a noonday light of charity, and down below, among mortals,
Se' di speranza fontana vivace.	you are a living fountain of hope.
Donna, se' tanto grande, e tanto vali,	Lady, you are so great and have such power
Che qual vuol grazie ed a te non ricorre Sua disianza vuol volar senz'ali.	that whoever desires your grace and does not turn to you would have his desire fly without wings.
La tua benignità non pur soccorre A chi dimanda, ma molte fiate Liberamente al dimandar precorre.	Your kindness not only sustains those who ask for it, but often freely precedes the request.
In te misericordia, in te pietate, In te magnificenza, in te s'aduna Quantunque in creatura è di bontate.	Within you is mercy, pity, generosity, within you is gathered whatever there is of good in creation.
Ave. Ave.	Hail. Hail.
—Dante Alighieri	*—translation by S.L.*

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Te Deum

Te Deum laudamus, te Dominum confitemur;	We praise Thee, O God; we acknowledge Thee to be the Lord.
Te aeternum Patrum omnis terra veneratur.	All the earth doth worship Thee, the Father everlasting.
Tibi omnes Angeli, tibi coeli et universae potestates:	To Thee all Angels cry aloud; the Heavens and all the Powers therein;
tibi Cherubim et Seraphim incessabili voce proclamant:	To Thee Cherubim and Seraphim continually do cry,
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.	Holy, Holy, Holy, Lord God of Sabaoth;
Pleni sunt coeli et terra majestatis gloriae tuae.	Heaven and earth are full of the Majesty of Thy glory.
Te gloriosus Apostolorum chorus,	The glorious company of the Apostles
te Prophetarum laudabilis numerus,	praise Thee.
te Martyrum candidatus laudat exercitus.	The noble army of Martyrs praise Thee.
Te per orbem terrarum sancta confitetur Ecclesia,	The holy Church throughout all the world doth acknowledge Thee;
Patrem immensae majestatis,	The Father, of an infinite Majesty;
Venerandum tuum verum, et unicum Filium,	Thine adorable, true, and only Son;
Sanctum quoque Paraclitum Spiritum.	Also the Holy Ghost, the Comforter.
Tu, Rex gloriae, Christe.	Thou art the King of Glory, O Christ.
Tu Patris sempiternus es Filius.	Thou art the everlasting Son of the Father,
Tu ad liberandum suscepturus hominem non horruisti Virginis uterum.	When Thou tookest it upon Thee to deliver man, Thou didst humble Thyself to be born of a Virgin.
Tu devicto mortis aculeo, aperuisti credentibus regna coelorum.	When Thou hadst overcome the sharpness of death, Thou didst open the Kingdom of Heaven to all believers.
Tu ad dexteram Dei sedes, in gloria Patris.	Thou sittest at the right hand of God, in the glory of the Father.
Judex crederis esse venturus.	We believe that Thou shalt come to be our Judge.
Te ergo quaesumus tuis famulis subveni, quos pretioso Sanguine redemisti.	We therefore pray Thee, help Thy servants, whom Thou hast redeemed with Thy precious blood.
Aeterna fac cum Sanctis tuis, in gloria numerari.	Make them to be numbered with Thy Saints, in glory everlasting.
Salvum fac populum, Domine, et benedic haereditati tuae;	O Lord, save Thy people, and bless Thine heritage.
Et rege eos, et extolle illos usque in aeternum.	Govern them, and lift them up forever.
Per singulos dies benedicimus te,	Day by day we magnify Thee,
et laudamus nomen tuum in saeculum saeculi.	And we worship Thy name ever, world without end.
Dignare, Domine, die isto sine peccato nos custodire.	Vouchsafe, O Lord, to keep us this day without sin.
Miserere nostri, Domine.	O Lord, have mercy upon us.
Fiat misericordia tua, Domine, super nos,	O Lord, let Thy mercy be upon us,
quemadmodum speravimus in te.	as our trust is in Thee.
In te [Domine] speravi; non confundar in aeternum.	O Lord, in Thee have I trusted; let me never be confounded.

—The Book of Common Prayer

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Arnold Schoenberg
Concerto for Piano and Concerto, Opus 42



Arnold Schönberg was born in Vienna on September 13, 1874, and, having changed the spelling of his name to Schoenberg after coming to the United States in 1933, died in Brentwood Park (Los Angeles), California, on July 13, 1951. He composed the Piano Concerto in Los Angeles between July 5 and December 29, 1942. The score is dedicated to Henry Clay Shriver. The first hearings of the work were private performances by Eduard Steuermann for Schoenberg's publisher and for his circle of friends, but the actual premiere was a radio broadcast by Leopold Stokowski with the NBC orchestra on January 6 1944; Steuermann was soloist. Erich Leinsdorf introduced the concerto to the Boston Symphony repertory with soloist Rita Bouboulidi on October 13 and 14, 1967. Since then, under Seiji Ozawa's direction, the orchestra has performed it with Peter Serkin (including the most recent Tanglewood performance, in August 1989) and Maurizio Pollini (the most recent subscription performances, in February 1984). In addition to the solo piano, the score calls for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, xylophone, bells, large drum, cymbals, tam-tam, small drum, and strings.

During the early 1940s Schoenberg and his family were living in Los Angeles, where the composer was to remain for the rest of his life. He had come to the United States both for his personal safety and for the opportunity to continue composing. Both the man and his music had been attacked by the Nazis. The climate of Boston, where he had spent a miserable winter, aggravated his already severe asthma, and he determined to move to a warmer location. Thus, by the time America entered the war, Schoenberg was following the events with nervous eagerness from southern California, which had become the focal point of a large number of immigrant artists and writers, many of whom were in the Schoenberg circle. Franz and Alma Werfel moved to Los Angeles after the Schoenbergs (Alma was the widow of Gustav Mahler); Hanns Eisler, Bertolt Brecht, and Thomas Mann were part of the circle as well. Mann noted in his diary many conversations with Schoenberg, musical discussions that laid the groundwork for his *Doctor Faustus.*

With worries about friends in Europe and concern about how the war was going, these were difficult times, made more so by the fact that Schoenberg was rapidly nearing the mandatory retirement age of seventy and would have to give up his teaching at UCLA, thus losing the one steady source of income he had had in America. His music was scarcely performed here and provided little income. Even when he did receive performances, he usually suggested one of his earliest works, on the grounds that American audiences simply were not ready for the most recent developments of his style.*

*Even in Boston, where Schoenberg had been invited by Serge Koussevitzky to conduct an all-Schoenberg concert in January 1934, Schoenberg chose one of his Bach orchestrations and the early *Pelleas und Melisande* and *Verklärte Nacht*. In the end, even that concert series fell through after one performance in Cambridge because Schoenberg became ill and Koussevitzky offered the Brahms First instead. For a long time Schoenberg retained a feeling of ill will against the Boston conductor for supporting so fervently the music of Stravinsky, whom Schoenberg viewed as "the opposition," and not playing a single note of Schoenberg during his first ten years with the BSO.

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He had argued with his American publisher G. Schirmer over some contractual terms and written with harsh words to Schirmer's director of contemporary publications, Carl Engel, who was at that time also the editor of the *Musical Quarterly* and one of Schoenberg's strongest supporters in the United States. The breach had been healed in the spring of 1942; that fall—on September 11, two days before his sixty-eighth birthday—Schoenberg sent Schirmer's his *Models for Beginners in Composition.* By this time the Piano Concerto had already been underway for nearly three months.

In March 1943 Schoenberg sent two new works off to Schirmer's: the *Ode to Napoleon Bonaparte* (a chamber work with reciter on a text of Byron's) and the Piano Concerto. Soon after, Schoenberg's friend and aide Eduard Steuermann stopped by Schirmer's to play the concerto for Engel and the other members of the staff. They suggested that he play it for Stokowski, and Schoenberg agreed at once, inasmuch as he had always had Steuermann in mind for the first performance. At the end of the year Steuermann (with Leon Stein performing the orchestral part on a second piano) played the concerto in California for Schoenberg and his friends, including Alma Werfel (whose husband was closeted away writing his play *Jacobowsky and the Colonel*). Alma recalled: "I heard some real old-fashioned Schoenberg '*de laboratoire*' as Ravel would say—but it was all very interesting and always Schoenberg."

A public performance with orchestra finally took place on January 6, 1944, on the radio from NBC's Studio 8H at Radio City. Leopold Stokowski conducted the NBC Symphony, with Steuermann again playing the solo part. The music, though, raised enough of a public furor that NBC failed to renew Stokowski's contract. Most of the New York critics wrote utterly negative reviews of the new piece. The one honorable exception came from the pen of Virgil Thomson, himself a composer, though one whose style was drastically different from Schoenberg's. Thomson felt that Stokowski had not only honored one of the greatest living composers but also the audience in playing this new work which represented, in its romantic expressiveness, the best of the Viennese tradition. Engel wrote to Schoenberg on the day after the performance,





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"Dearest friend, it does not often happen in my old days that a new piece of music puts me into ecstatic confusion. Your Piano Concerto succeeded in doing this . . . I have only really understood what the work has in it when I heard the phenomenal instrumentation."

The listener who finds Schoenberg's music fearsome in prospect (and there are many who do) may well find the Piano Concerto surprisingly accessible. Despite its twelve-tone nature, it could almost be called a neo-Classical work, though not, to be sure, in the same sense that the term is used for Stravinsky's music of this period. But Schoenberg's interest in textural clarity, his return almost to classical principles of scoring for the orchestra, gives the listener at once a feeling of being not entirely in strange country. The very opening, with its lyrical piano solo laid out in a broad melody in the right hand against a clearly accompanimental figure in the left, is comfortingly familiar. The concerto is cast in one large movement with four fundamental sections, played without pause: Andante—Molto allegro—Adagio—Giocoso. At one point Schoenberg jotted down the following laconic comments, which may have been intended to serve as the basis for a personal program for the work:

> Life was so easy
> suddenly hatred broke out (Presto [*sic*])
> a grave situation was created (Adagio)
> But life goes on (Rondo)

Such a general program might well serve for any number of four-movement works with the proper sequence of tempi, and we can dismiss it from serious consideration as the "inspiration" in any sense of the music.

The entire concerto grows out of the lyrical presentation of the tone row, heard immediately in its four basic shapes, all played as four phrases of melody in the solo piano. The original form is heard before any of the other instruments sound; then the melody appears backwards (retrograde), followed by that version upside-down (retrograde inversion), and the original form upside-down (inversion). After a few bars without the piano, the first violins state the opening melody a fifth higher against a new countertheme from the soloist. This treatment suggests the sonata form of one of Haydn's late monothematic symphonies, a striking thing to come from Schoenberg, who knew as well as anyone that the driving power of the sonata form was tonality, and that in a twelve-tone framework the same relationships simply have a different meaning. Still, the singleminded emphasis on this lyrical version of the tone row gives this section the feeling of a free-flowing melodic expansion. There is even a kind of recapitulation when the violins play the original statement of the row at the original pitch level against a soft but very busy orchestral accompaniment and a soloist who indulges in the most lavish decoration of the melodic line. Gradually the dynamics build to the first sustained fortissimo of the concerto. The three trombones play in unison an assertive line that demarcates the first section from the Molto allegro.

The faster section is consistently darker, more dynamic, more marchlike, more rhythmically aggressive than the opening. The energy builds to a crisis with the piano pounding out chords of superimposed fourths and collapsing suddenly into the Adagio. Here the expressive dialogues of the different instrumental groups—bassoon with oboe, the lower strings, the piano—gradually become atomized into tiny interjections. A piano cadenza takes over briefly, but the breaking up of the musical material into the tiniest fragments is hastened by a return of the dotted march figures of the second section. Another crisis, and the piano takes over again for a briefer cadenza.

Finally the piano takes off in the Giocoso theme of the final rondo, the cheerful rhythm of which keeps the complications of the last section—even references to earlier parts of the concerto—in an altogether livelier mood.

—S.L.



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Ludwig van Beethoven
Fantasia in C minor for piano, chorus, and orchestra, Opus 80

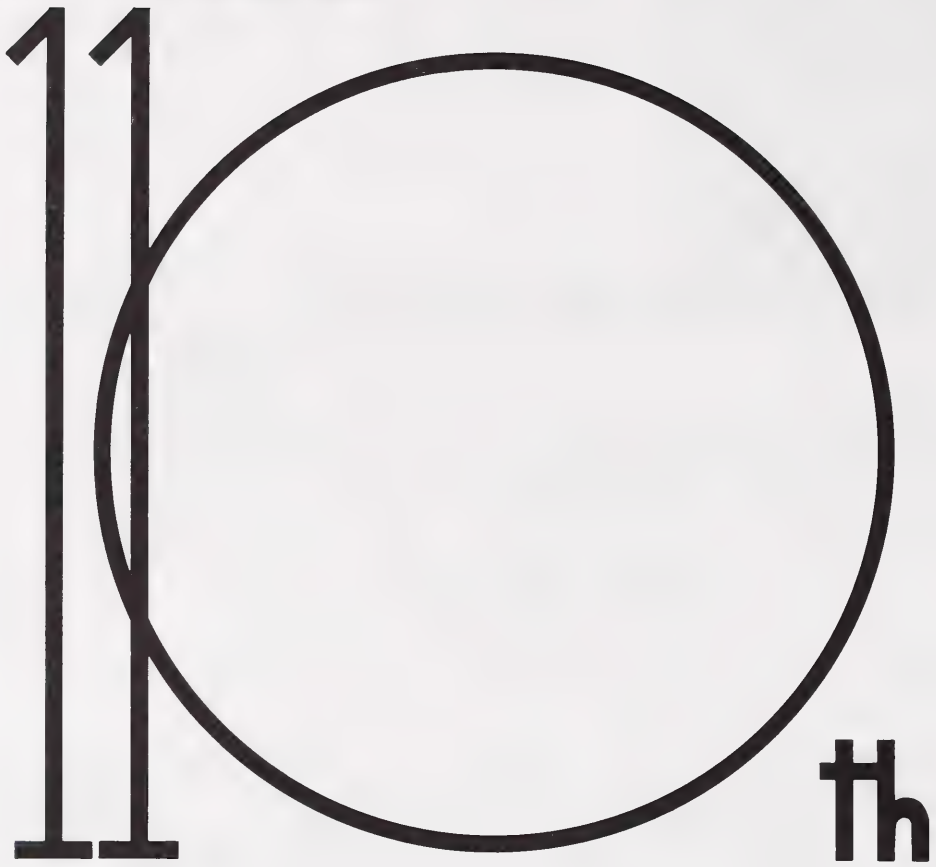


Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed the Choral Fantasy late in 1808 to serve as grand finale to his benefit concert at the Theater-an-der-Wien; the composer himself was the piano soloist in the first performance on December 22 that year. The first American performance was given at the Boston Melodeon on December 23, 1848, by the Handel and Haydn Society and the Musical Fund Society under the direction of George J. Webb; J.F. Hatton was the piano soloist. The first Boston Symphony performance of the Choral Fantasy was conducted by Charles Munch at Tanglewood on August 7, 1959, with pianist Rudolf Serkin and the Festival Chorus. The BSO has also performed the work under Erich Leinsdorf (with Rudolf Serkin and the Tanglewood Institute Chorus), Max Rudolf (Rudolf Serkin and the Chorus Pro Musica), William Steinberg (Jerome Lowenthal, the Tanglewood Festival Chorus, and the Chorus Pro Musica), and Seiji Ozawa (with Peter Serkin and the Tanglewood Festival Chorus; and with Rudolf Serkin and the Tanglewood Festival Chorus on the Orchestra's Gala Centennial Concert on October 18, 1981). Seiji Ozawa led the most recent BSO performances in Symphony Hall (October 1982) and at Tanglewood (July 1984), with Rudolf Serkin and the Tanglewood Festival Chorus on both of those occasions. The Fantasy is scored for solo piano, six vocal soloists (two sopranos, alto, two tenors, and bass), mixed chorus, and an orchestra including two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

After contributing both as composer and performer to a series of charity concerts in 1807 and 1808, Beethoven received permission to use the Theater-an-der-Wien for a concert for his own benefit (that is, one in which he would receive any profits that might accrue) on December 22, 1808. He chose this opportunity to reveal to the world some of his major new compositions in a program that consisted entirely of first performances of his own music. Among the new works were such major pieces as the Fourth Piano Concerto (for which Beethoven himself was to be the soloist) and the Fifth and Sixth symphonies, as well as the concert aria "*Ah! perfido*" and several movements from the Mass in C, Opus 86 (which had to be advertised as "hymns in the church style" because the censor did not allow liturgical music to be performed in theaters). That list of pieces would seem to be enough to exhaust an audience (not to mention an orchestra), especially when all of the works were utterly unfamiliar, difficult, and performed with far too little rehearsal.

But Beethoven decided that it wasn't enough; he wanted a closing piece. He felt (with considerable justification) that it would not be fair to either the work or the audience to put the Fifth Symphony at the end of such a long program, although it would make a rousing conclusion, because people would simply be too tired to pay much attention to it. So he put the Fifth at the beginning of the second half (the *Pastoral* Symphony opened the evening) and quickly composed a work designed specifically as a concert-closer, employing all of the forces that he had gathered for the event (chorus, orchestra, and piano soloist), arranged in a variation form designed for maximum variety of color and for "easy listening." He went back to a song, "*Gegenliebe*" (WoO 118), that he had composed more than a dozen years previously, ordered a new text written in a hurry by the poet Christian Kuffner, and set to work.

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The piece was finished too late for a careful rehearsal. (In any case, Beethoven and the orchestra, which was a pick-up group consisting of a heterogeneous mixture of professionals and reasonably advanced amateurs, had already had such a falling-out during rehearsals that the orchestra would not consent to practice with Beethoven in the room—he had to listen from an anteroom at the back of the theater and communicate his criticisms to the concertmaster.) When the time came for the performance, just about everything went wrong: the concert was running to four hours in length, the hall was unheated and bitterly cold, and the soprano had already ruined the aria out of nervousness. To top it all off, the Choral Fantasy fell apart during the performance (apparently through some mistake in counting in the orchestra) and Beethoven stopped the performance to begin it again. The financial outcome of the evening is unknown, but it certainly had a psychological effect on him: he never played the piano in public again.

The overall structure of the Choral Fantasy is as bold as it is unusual: on the principle of gradually increasing the number of performers from least to most, Beethoven begins with an improvisatory introduction for solo piano, the finest written example that we have of what his own keyboard improvisations must have been like. The orchestral basses enter softly in a march rhythm, inaugurating introductory dialogue

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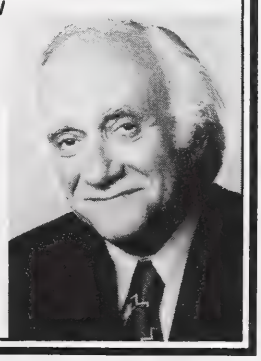
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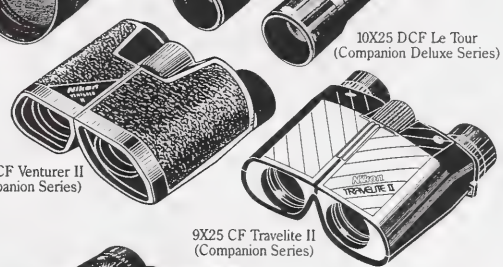


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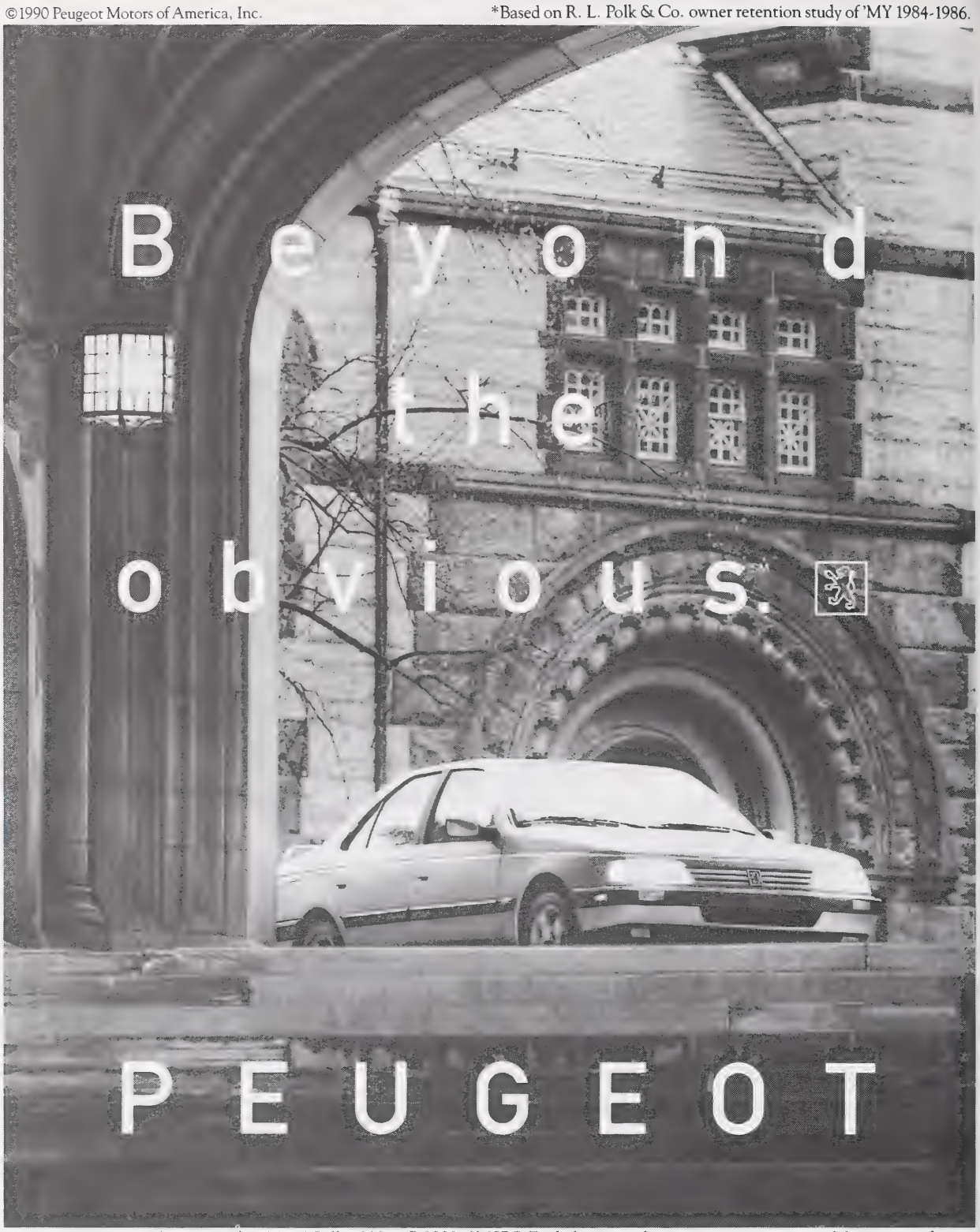
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with the keyboard soloist hinting at the tune to come. Finally the pianist presents the melody which will be the basis for the remaining variations, and the finale is fully underway. One of the most striking things about the tune is the way it hovers around the third degree of the scale (*mi*), moving away from it and then returning in smooth stepwise lines. Much the same description can be given of the main theme for the finale of the Ninth Symphony. Indeed, the Choral Fantasy is sometimes described as a kind of dry run for the Ninth, though that mighty work was still some fifteen years away. Still, at least the notion of variation treatment of a simple, almost hymn-like melody in the orchestra, followed by the unexpected appearance of voices, can be traced to this work. But of course the finale of the Ninth is the powerful culmination of an enormous symphonic edifice; the Choral Fantasy does not pretend to such impressive architectural power, yet it certainly provided Beethoven with a closing number that is at once lively and colorful, naively cheerful, and original in form.

—S.L.

Schmeichelnd hold und lieblich klingen
unsers Lebens Harmonien.
Und dem Schönheitssinn entschwingen
Blumen sich, die ewig blühn.

Fried' und Freude gleiten freundlich
wie der Wellen Wechselspiel;
Was sich drängte rauh und feindlich,

ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten
und des Wortes Weihe spricht,
Muss sich Herrliches gestalten
Nacht und Stürme werden Licht.

Äuss're Ruhe, inn're Wonne
herrschen für die Glücklichen.
Doch der Künste Frühlingssonne
lässt aus beiden Licht entstehn.

Grosses, das in's Herz gedrungen
blüht dann neu und schön empor.
Hat ein Geist sich aufgeschwungen,
hall't ihm stets ein Geisterchor.

Nehmt denn hin, ihr schönen Seelen,
froh die Gaben schöner Kunst.
Wenn sich Lieb und Kraft vermählen,
lohnt dem Menschen Götter-Gunst.

—*Christian Kuffner*

Sweetly gracious and lovely resound
our life's harmonies.
And around the sense of beauty dance
flowers that bloom eternally.

Peace and joy blend in friendship
like the alternating play of the waves;
that which once oppressed, rude and
inimical,
is now ordered in elevated feeling.

When the magic of tones holds sway
and the word's solemnity speaks,
something splendid must take shape,
night and storms turn to light.

Outer peace, inner joy,
prevail for these fortunates.
But the vernal sun of the arts
engenders light from both.

When something great enters the heart,
it blossoms again new and beautiful.
When a spirit soars upward,
a chorus of spirits continually echoes it.

Accept then, ye beautiful souls,
joyfully the gifts of art.
When Love and Strength unite,
mankind is rewarded with divine favor.

—*translation by S.L.*



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Verdi has been the beneficiary of a vast amount of research in the last two decades. Chief among the results is *The Operas of Verdi* by Julian Budden (Oxford, three volumes, available in paperback), which deals with the creation of each of his operatic works, the libretto and its sources, and the music itself in a way that will not be surpassed for a long time to come. Moreover Budden is unusually enlightening on the tradition in which Verdi wrote, explaining many of the operatic conventions that so often seem ridiculous to the uninitiated, explaining how they got to be the way they were and what purpose they served. Budden has also written a new one-volume life-and-works survey, *Verdi*, for the Master Musicians series (Vintage paperback). A collection of varied and interesting essays on general topics related to Verdi's work plus an excellent annotated Verdi bibliography and a calendar of events in the composer's life will be found in *The Verdi Companion*, edited by William Weaver and Martin Chusid (Norton). William Weaver's *Verdi, A Documentary Study* (Thames & Hudson, distributed by Norton) is large enough and beautiful enough to be a coffee-table book, but it is much more substantial than most volumes that fall into that category. In addition to a rich selection of illustrations, Weaver provides a narrative thread constructed of original documents—letters, memoirs, reviews, and the like—in translation; it is both elegant and useful. George Martin's *Verdi: His Music, Life, and Times* (out of print) is a straight biography that is particularly useful for its rich cultural and political background. The only available recording of the Four Sacred Pieces complete on a single disc is the colorful and dramatic reading of Riccardo Muti and the Berlin Philharmonic with the Swedish Radio Chorus and Stockholm Chamber Chorus and soprano Arlene Augér (Angel). Carlo Maria Giulini leads the Philharmonia Orchestra and Chorus and soloist Janet Baker in a complete recording coupled with

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the *Requiem* (Angel, two discs). In addition there are a number of fine recordings of the *Te Deum* alone, the most striking of which is the recently reissued 1954 broadcast performance by Arturo Toscanini and the NBC Symphony Orchestra with the Robert Shaw Chorale. This is available in a two-disc "Toscanini Collection" set (with Verdi's *Requiem* from Toscanini's 1951 broadcast now greatly improved in sound quality, the chorus "*Va, pensiero*" from *Nabucco*, the *Hymn of the Nations*, and the aria "*Quando le sere al placido*" from *Luisa Miller* with tenor Jan Peerce), or in a seven-disc box that also includes Toscanini's broadcast performances of *Aida* and *Falstaff* (RCA Gold Seal). A solid recent recording of the *Te Deum* by Robert Shaw with the Atlanta Symphony Orchestra and Chorus is worth attention as well (Telarc, two discs, coupled with the Berlioz *Requiem* and the Prologue from Boito's *Mefistofele*).

H.H. Stuckenschmidt's *Schoenberg* (Schirmer) is the fullest and most up-to-date biographical study, but it says little about the music; it is also confusing in its organization and contains an unsatisfactory and error-ridden index. Discussion of Schoenberg is often tendentious or highly technical, but Charles Rosen's *Arnold Schoenberg* (Viking paperback), a general introduction aimed at that mythological creature the "intelligent layman," avoids many of the pitfalls. A significant study of the milieu in which Schoenberg grew up is Carl Schorske's *Fin-de-siècle Vienna: Politics and Culture* (Knopf). Anthony Payne's *Schoenberg* in the Oxford Studies of Composers (Oxford paperback) is a fine discussion in rather more technical detail. No recording of the Schoenberg Piano Concerto is available yet on compact disc. No longer available, it seems, though worth looking out for in the cutout bins, is an LP with a fine performance of the Piano Concerto by Alfred Brendel with the Bavarian Radio Orchestra conducted by Rafael Kubelik, slightly marred only by the overbalancing of the piano, which sounds as if it is in your lap (DG, coupled with the Schoenberg Violin Concerto performed by Zvi Zeitlin with the same conductor and orchestra). I have not heard the only currently available recording, an LP with pianist Adam Fellegi and the Budapest Symphony under the direction of Ferenc Ferencsik (Hungaroton, coupled with Stravinsky's Concerto for Piano and Winds and *Movements* for piano and orchestra).

The excellent Beethoven article by Alan Tyson and Joseph Kerman in The New Grove Dictionary of Music and Musicians is a short book in itself, and it has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). Roger Fiske has contributed a short volume on *Beethoven Concertos and Overtures* to the BBC Music Guides (University of Washington paperback) which deals briefly with the Choral Fantasy. Among the many recordings of the Choral Fantasy, none is livelier or more brilliant than the one Seiji Ozawa recorded with pianist Rudolf Serkin, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus in the fall of 1982 (Telarc, coupled with the Piano Concerto No. 3). Serkin's older recording, with Leonard Bernstein and the New York Philharmonic, is still available with the same coupling (CBS). Alfred Brendel has recorded the Choral Fantasy with Bernard Haitink and the London Philharmonic Orchestra and Chorus, coupled with Beethoven's Second Concerto (Philips).

—S.L.

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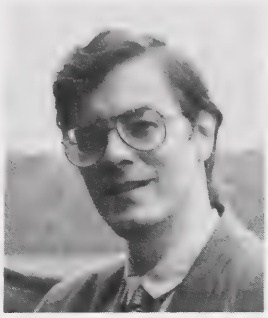
Two recent initiatives have been taken to address this concern: First, in 1988, the Boston Safe Deposit and Trust Company stepped forward with a creative loan program that is making it possible for players to borrow at one and a half percent below prime to purchase instruments. Second, last fall, the incentive of a Kresge Foundation challenge grant helped launch our effort to raise a fund of $1 million for the Orchestra to draw upon from time to time to purchase instruments for use by the players. The BSO in this case would retain ownership.

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President

Peter Serkin



The American pianist Peter Serkin champions a wide range of repertoire and has been equally acclaimed as recitalist, soloist with orchestra, chamber music performer, and recording artist. The first pianist to have received the Premio Internazionale Accademia Musicale Chigiana, a major international prize recognizing outstanding artistic achievement, Mr. Serkin began lessons in music and piano with Blanche Moyse and Luis Battl; he entered the Curtis Institute of Music in 1958, studying there for six years with Lee Luvisi, Mieczyslaw Horszowski, and his father, Rudolf Serkin. He worked also with the late Ernst Oster and Marcel Moyse and continues to study with Mr. Horszowski and Karl Ulrich Schnabel. Since his first public performance in the summer of 1959 at the Marlboro Music Festival, and a New York debut that same fall, he has appeared with major symphony orchestras on both sides of the Atlantic. Mr. Serkin has maintained a longstanding and absorbing interest in contemporary music. Noteworthy achievements have included the world premiere performances of Toru Takemitsu's *Riverrun* with the Los Angeles Philharmonic and the Orchestre de Paris, and of Peter Lieberson's Piano Concerto, a Boston Symphony Orchestra centennial commission subsequently recorded for New World Records; and, during the 1989-90 season, an unprecedented United States recital tour featuring eleven new works he commissioned from ten of the world's most eminent composers, and which he performed in eighteen cities. Also an acclaimed Mozartian, his recording for RCA with Alexander Schneider and the English Chamber Orchestra of the six concertos Mozart composed in 1784 received numerous international awards. Recent additions to his discography include releases on Pro Arte of the two Brahms concertos, Beethoven's last three sonatas and *Diabelli* Variations, and Schubert dances; and, on New World Records, an album of solo works by Stravinsky, Wolpe, and Lieberson. He may also be heard on recordings for Erato and CBS Masterworks. Mr. Serkin's 1990-91 season includes a coast-to-coast recital tour culminating at Carnegie Hall, a European tour, a tour with the Brandenburg Ensemble and pianist András Schiff performing the Bach concertos for two pianos, performances with the orchestras of Cleveland, Toronto, Montreal, Detroit, Baltimore, Atlanta, Omaha, and Boulder, and an appearance with the Chamber Music Society of Lincoln Center. A faculty member at the Tanglewood Music Center since 1985, Mr. Serkin has performed frequently with the Boston Symphony Orchestra since his first appearance at Tanglewood in 1970.



Tanglewood Festival Chorus

John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus celebrated its twentieth anniversary last season. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. In addition, the chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. An album of *a cappella* twentieth-century American music recorded at the invitation of Deutsche Grammophon was a 1979 Grammy nominee. Recordings with Seiji Ozawa and the Boston Symphony Orchestra currently available on compact disc include Strauss's *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Beethoven's Choral Fantasy with Rudolf Serkin, on Telarc; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on CBS Masterworks. The chorus's most recent release, on Philips, is Ravel's *Daphnis et Chloé*, with the Boston Symphony Orchestra under the direction of Bernard Haitink. They may also be heard on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops Orchestra. In June 1989 the Tanglewood Festival Chorus helped close a month-long International Choral Festival based in Toronto, performing music by Tallis, Ives, Brahms, and Gabrieli under John Oliver's direction and participating in the festival's closing performance, the Verdi *Requiem* with the Toronto Symphony under the direction of Charles Dutoit.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fourteenth season. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

Annette Anfinrud
Ingrid Bartinique
Deborah Bennett
Susan Cavalieri
Bonita Ciambotti
Patricia Cox
Mary A.V. Crimmins
Sara Dorfman
Christine P. Duquette
Carol Furneaux
Sandra Hammond
Amy G. Harris
Lisa Heisterkamp
Alice Honner-White
Malinda Julien
Holly MacEwen Krafka
Barbara S. MacDonald
Carol McKeen
Jan Elizabeth Norvelle
Fumiko Ohara
Anne Peckham
Sarah J. Robinson
Charlotte C. Russell
Lisa Saunier
Genevieve Schmidt
Joan Pernice Sherman
Deborah L. Speer
Jennifer Wehr
Tricia Wells

Mezzo-sopranos

Maisy Bennett
Betty Blume
Sharon Carter
Barbara Clemens
Diane Droste
Barbara Naidich Ehrmann
Maria E. Favorito
Paula Folkman
Dorrie A. Freedman
Irene Gilbride
Deborah Gruber
Jenni Harrison
Donna Hewitt-Didham
Diane Hoffman
Evelyn Eshelman Kern
Dorothy W. Love
Nicole MacAdam
April Merriam
Sheryl Monkelien
Roslyn Pedlar
Susan Quinn Pierce
Rachel Shetler
Linda Kay Smith
Ada Snider
Julie Steinhilber
Dianne M. Terp
Judith Tierney
Constance L. Turnburke
Christine Lillian Wallace
Sue Wilcox

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Richard A. Bissell
William A. Bridges, Jr.
Kenneth R. Burger
Andrew O. Crain
Wayne Curtis
Keith Daniel
Reginald Didham
J. Todd Fernandez
Michael P. Gallagher
David M. Halloran
Jun Harada
George W. Harper
David Mack Henderson
John W. Hickman
Richard P. Howell
James R. Kauffman
Hyung Goo Kim
Edward Kiradjieff
Thomas Lee
John Vincent MacInnis
David E. Meharry
Larry Mynatt
David Norris
Daniel O'Brien
David R. Pickett
Roger H. Randall
Brian Robinson
David Rose
Carl Zahn

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John Cavallaro
George Chase
Mel Conway
James W. Courtemanche
Edward E. Dahl
Robert Engel
Stephen Falbel
David K. Kim
Timothy Lanagan
Steven Ledbetter
Andris Levensteins
David K. Lones
H. Brady Macosko
Rene A. Miville
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Dominique Labelle



A native of Montreal, Canada, soprano Dominique Labelle came to international attention through her performances as Donna Anna in Peter Sellars' production of Mozart's *Don Giovanni*, which will be telecast on PBS in January 1991. This season, in addition to her Boston Symphony appearances, Ms. Labelle's engagements include Frank Martin's *Requiem* and Mozart's *Requiem* with the John Oliver Chorale, Handel's *Messiah* with the Pittsburgh Symphony, Haydn's *The Seasons* with the Handel and Haydn Society in Boston, Mahler's Symphony No. 4 with the Anchorage Symphony Orchestra, Kurt Weill's *Seven Deadly Sins* with the New Mexico Symphony, and the role of Juliette in Gounod's *Roméo et Juliette* with Toledo Opera. A winner of the 1989 Metropolitan Opera National Council Competition, Ms. Labelle attended Boston University on a Dean's Scholarship; she was then and is now a student of Phyllis Curtin. In the summer of 1988 she was a Vocal Fellow at the Tanglewood Music Center. With Seiji Ozawa and the Boston Symphony Orchestra, she has performed the role of Klytemnestra's Trainbearer in Strauss's *Elektra* in Boston and at Carnegie Hall and recorded that role for Philips; she has also performed Nielsen's Symphony No. 3, *Sinfonia espansiva*, with the orchestra, under the direction of Andrew Davis. She also appeared at Tanglewood as Elizabeth Zimmer in Hans Werner Henze's *Elegy for Young Lovers*, in a Tanglewood Music Center production under the baton of Gustav Meier. Ms. Labelle's previous engagements have included performances of Bach's *Magnificat* and B minor Mass with the Montreal Symphony and Michel Corboz and Brahms's *German Requiem* with the Dallas Symphony and Eduardo Mata, recitals at the Montreal International Music Festival and in New York as the Judith Raskin Memorial Recital soloist, Beethoven's Ninth Symphony with the Boston Philharmonic, Martin's *Le Vin herbé* and Beethoven's *Missa solemnis* with the John Oliver Chorale, and Haydn's *Creation* with the Cantata Singers. Last summer she appeared as Mimi in Puccini's *La bohème* with Glimmerglass Opera.

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Pamela Dillard



Mezzo-soprano Pamela Dillard has been featured in a variety of theatrical and operatic works on both sides of the Mason-Dixon line. While studying with Phyllis Curtin at Boston University's Graduate School for the Arts, she appeared as Mrs. Grose in Britten's *The Turn of the Screw* and as Florence Pike in the same composer's *Albert Herring*, Prince Orlofsky in *Die Fledermaus*, and as the Waitress in *A Noble and Sentimental Death*, a new work commissioned by the group Alea III. She also performed professionally as the Witch in *Hansel and Gretel* for Boston's "First Night '89" and as the Mother in *Amahl and the Night Visitors* with Salisbury Lyric Opera. Born in Atlanta, where she has been a featured guest soloist for the National Birthday Celebration of Martin Luther King, Jr., Ms. Dillard was a Vocal Fellow this past summer at the Tanglewood Music Center, during which time, under Seiji Ozawa's direction, she made her Boston Symphony Orchestra debut as Masha in a production of Tchaikovsky's *Pique Dame* with Mirella Freni. She also sang the role of Octavian in the third-act trio of *Der Rosenkavalier* with the Tanglewood Music Center Orchestra under Gustav Meier. Her Boston-area credits include appearances with the Newburyport Choral Society in Mozart's *Requiem* and Haydn's *Lord Nelson* Mass, the premiere of T.J. Anderson's *Songs of Illumination* in Boston and Chicago for Videmus, an appearance singing contemporary gospel for the television program "Higher Ground" on Boston's Channel 7, and performances as an ensemble member, and as the Sheep, in *Candide* at Boston's Huntington Theater under the direction of Tony Award-nominee Larry Carpenter. Her future engagements include the role of Dorabella in *Così fan tutte* at Boston University and an appearance as soloist in Mendelssohn's *Elijah* in Hanover, New Hampshire. Pamela Dillard earned her B.F.A. from Newcomb College of Tulane University. She was the recipient of a Thomas J. Watson Fellowship providing a year of travel and study in Europe, and of the Martin Luther King Fellowship at Boston University. She has also worked in master classes with such acclaimed artists as Carlo Bergonzi, Anna Moffo, and Anthony Laciura.

Gloria Raymond



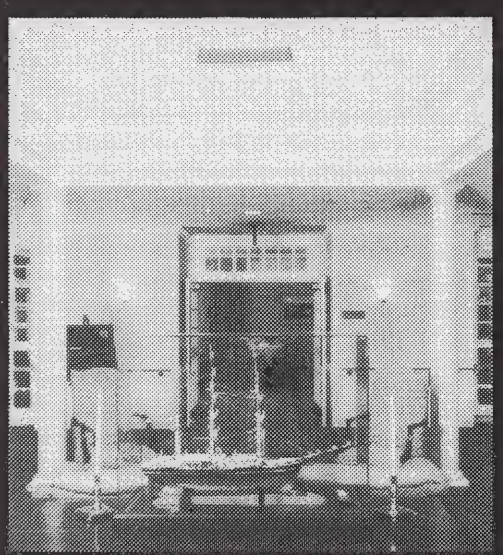
One of Boston's most active mezzo-soprano soloists, Gloria Raymond specializes in oratorio and contemporary music and has presented twenty solo recitals. She holds degrees in music from the University of Maine and the Cleveland Institute of Music and was a Vocal Fellow at the Tanglewood Music Center for two summers. Her recent engagements include Mozart's Requiem with the Cantata Singers and Frank Martin's *Requiem* and *Pilate* with the John Oliver Chorale. Last spring she was engaged by the Mark Morris Dance Company for Brahms's *Liebeslieder* and *Neue Liebeslieder* waltzes. Ms. Raymond has previously performed with the Boston Symphony Orchestra as the Celestial Voice in Berlioz's *Damnation of Faust* under Seiji Ozawa and in Grieg's incidental music to *Peer Gynt* under Kurt Masur. She has also given a series of performances singing music of Lerner and Lowe with the Boston Pops Esplanade Orchestra and conductor Harry Ellis Dickson. Ms. Raymond has recorded for the Nonesuch, Northeastern, and London/Polydor labels and is currently preparing music of Schütz, Schoenberg, and John Harbison to be recorded with Emmanuel Music.

Richard Clement



Last summer, while a Vocal Fellow at the Tanglewood Music Center, tenor Richard Clement sang with the Boston Symphony Orchestra in a performance of Leonard Bernstein's *Arias and Barcarolles*; the present performances of Beethoven's Choral Fantasy mark his subscription concert and Carnegie Hall debuts with the orchestra. In Atlanta, Georgia, where he was raised, Mr. Clement has performed the tenor solos in such works as Handel's *Messiah*, Haydn's *The Creation*, Howell's *Requiem*, and Bach's *Magnificat* and *Christ lag in Todesbanden*. In March 1990 he performed and recorded Bach's B minor Mass with Robert Shaw and the Atlanta Symphony Orchestra and Chorus. He currently lives in Cincinnati, Ohio, and studies with William McGraw. Since moving to Cincinnati, he has performed in such works as Britten's *Cantata Misericordium*, Bach's *St. Matthew* Passion, Haydn's *Lord Nelson* Mass, Schubert's Mass in G minor, and Bruckner's *Tota pulchra es* with James Conlon conducting the Cincinnati Symphony Orchestra as part of the May Festival. As a Corbett Award-winner, he sang the role of Goffredo in Handel's *Rinaldo* this year with the Cincinnati Chamber Orchestra and will sing the role of Valetto in Monteverdi's *L'incoronazione di Poppea* in February. Future performances also include the Mozart *Requiem* with the Cincinnati Philharmonia Orchestra and Bach's *St. John* Passion with Gerhard Samuel conducting the Cincinnati Chamber Orchestra, as well as six different song recitals.

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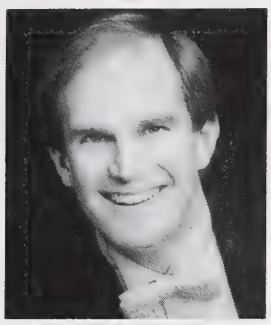
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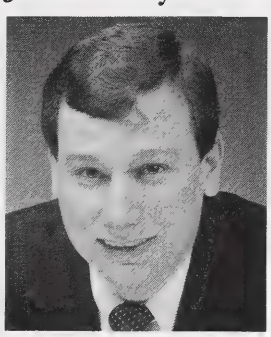
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Paul Rowe



Baritone Paul Rowe enjoys a diversified career. Highlights of past seasons include performances of Mahler's *Kindertotenlieder* with the American Ballet Theatre at the Metropolitan Opera House, appearances at the Marlboro Festival singing works of Bach, Brahms, Rameau, and Schumann, and return engagements with Musica Sacra with Richard Westenburg conducting Bach's *St. John* Passion, the Dessoff Choirs with Amy Kaiser conducting Beethoven's Mass in C, and the Handel Choir of Baltimore in Mendelssohn's *Elijah*. Mr. Rowe has also sung the title role in the Waverly Consort's production of *Il ritorno d'Ulisse in patria*, as well as Bach's Cantata 140 and music of Frank Martin with the New Amsterdam Singers, Clara Longstreth, conductor, and Bach's Mass in G with the Baltimore Choral Arts Society, Tom Hall, conductor. Besides his Boston Symphony debut in Beethoven's Choral Fantasy and his recent Boston appearance in the American premiere of Frank Martin's *Pilate* with the John Oliver Chorale, Mr. Rowe's engagements this season include performances of Handel's *Messiah* with Musica Sacra at Carnegie Hall and at the Tilles Center at C.W. Post College, Bach's *St. Matthew* Passion with the Baltimore Choral Arts Society and Amor Artis of New York, and the *St. John* Passion with the Smithsonian Chamber Players at the Philadelphia Bach Festival. He also appears with the Alabama Symphony in *West Side Story* and in the title role of *Elijah* at the Massachusetts Institute of Technology. Mr. Rowe has made several recordings, most notably Bach's *St. John* Passion with the Smithsonian Chamber Players and two compact discs on the Arabesque label, entitled "Listen to the Mockingbird" and "Haydn Vocal Quartets and Mozart Nocturnes."

James Kleyla



Originally from Miami, Florida, baritone James Kleyla attended Boston University. Mr. Kleyla has previously performed in Boston Symphony performances of Beethoven's Choral Fantasy and Bach's *St. Matthew* Passion under Seiji Ozawa's direction, and as narrator for Stravinsky's *L'Histoire du soldat*. A Vocal Fellow for two summers at the Tanglewood Music Center, he has also been featured as a Boston Symphony Youth Concerts soloist, in music of Mozart, Berlioz, and Mahler, and as narrator for excerpts from Walton's *Façade*. Mr. Kleyla has performed leading roles with Boston Lyric Opera, Banchetto Musicale, the Masterworks Chorale, Dedham Choral Society, Rhode Island Civic Chorale, the June Opera Festival of New Jersey, and the Gold Coast Opera Theatre of South Florida. Under John Oliver's baton, he has been baritone soloist in Orff's *Carmina burana* with the Boston Ballet, Bach's B minor Mass, Handel's *Messiah*, Haydn's *Creation* and *The Seasons*, and Verdi's *Requiem*. Other solo credits include Mendelssohn's *Elijah* and the Requiem masses of Brahms, Duruflé, Fauré, and Mozart. His operatic roles include both the title role and Massetto in *Don Giovanni*, Escamillo in *Carmen*, Nick Shadow in *The Rake's Progress*, Dandini in *La Cenerentola*, Schaunard in *La bohème*, Germont in *La traviata*, and Tarquinius in *The Rape of Lucretia*. The highlight of Mr. Kleyla's 1989 season was his concert tour of Japan, which included performances with the New Japan Philharmonic, the Tokyo Symphony, and the Shinsei Nihon Symphony in Tokyo's Suntory Hall, as a featured soloist in Handel's *Messiah* and Beethoven's Ninth Symphony.



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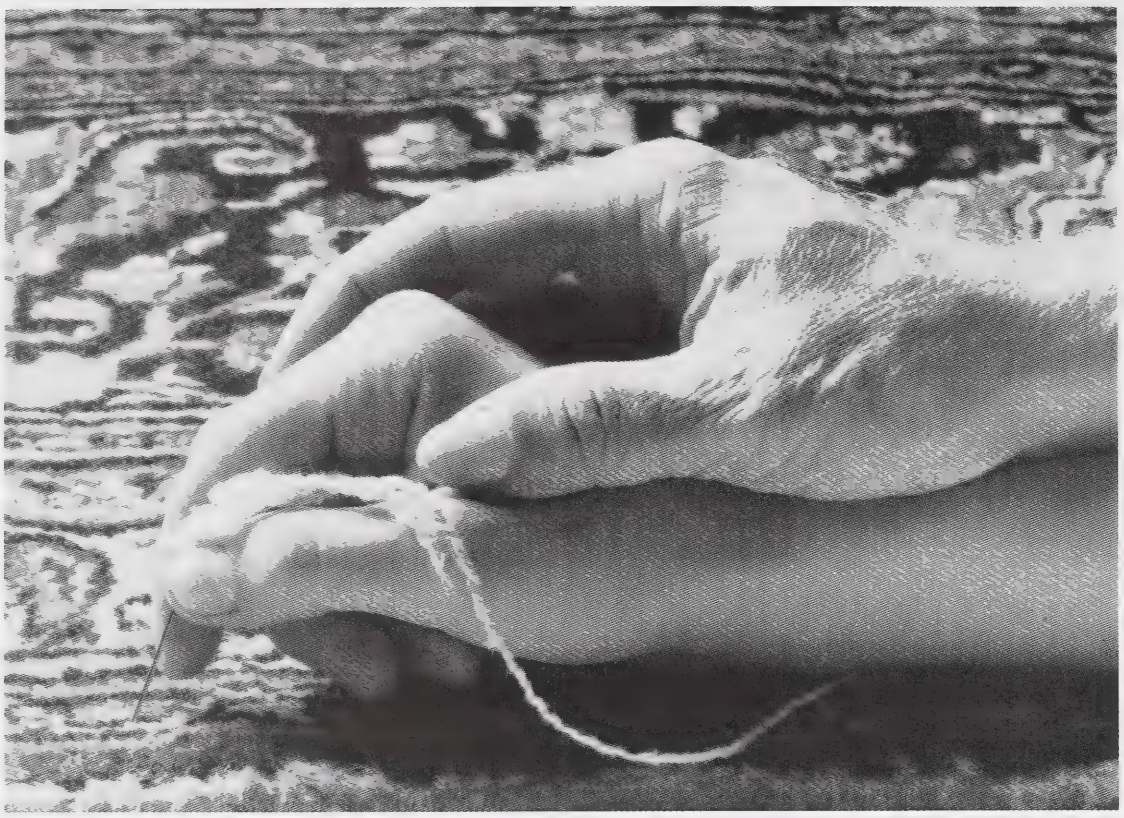
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Tuesday, December 11, at 8
Friday, December 14, at 8
Saturday, December 15, at 8

SEIJI OZAWA conducting

TCHAIKOVSKY — *The Nutcracker,* Opus 71 (complete)

Overture
Act I, First Tableau
- The Christmas Tree
- March
- Petit Galop of the Children and Arrival of the Guests
- Dance Scene and Arrival of Drosselmeyer
- Scene and Grandfather Dance
- Scene (The Magic Spell Begins)
- Scene (The Battle Between the Nutcracker and the Mouse King)

Act I, Second Tableau
- Scene (The Pine Forest in Winter)
- Waltz of the Snowflakes

INTERMISSION

Act II
- The Kingdom of Sweets
- Clara and the Prince
- Divertissement
  - Chocolate (Spanish Dance)
  - Coffee (Arabian Dance)
  - Tea (Chinese Dance)
  - Trepak
  - Dance of the Mirlitons
  - The Old Woman Who Lived in a Shoe and her Children
- Waltz of the Flowers
- Pas de deux
  - Dance of the Prince and the Sugar-Plum Fairy
  - Variation I: Tarantella
  - Variation II: Dance of the Sugar-Plum Fairy
  - Coda
- Final Waltz and Apotheosis

Coming Concerts . . .

Tuesday 'C'—December 11, 8-10
Friday Evening—December 14, 8-10
Saturday 'A'—December 15, 8-10

SEIJI OZAWA conducting

TCHAIKOVSKY *The Nutcracker* (complete)

Thursday 'C'—January 3, 8-9:40
Friday 'A'—January 4, 2-3:40
Saturday 'A'—January 5, 8-9:40
Tuesday 'C'—January 8, 8-9:40

PETER MAXWELL DAVIES conducting
RALPH KIRSHBAUM, cello

MOZART	Overture to *Le nozze di Figaro*
MAXWELL DAVIES	*Strathclyde Concerto* No. 2, for cello and orchestra
MOZART	Symphony No. 40

Thursday 'D'—January 10, 8-9:55
Friday 'B'—January 11, 2-3:55
Saturday 'B'—January 12, 8-9:55
Tuesday 'B'—January 15, 8-9:55

JOHN ELIOT GARDINER conducting

MÉHUL	*La Chasse de jeune Henri*
CHABRIER	*Suite pastorale*
RAVEL	*Mother Goose* Suite
BIZET	Symphony in C

Wednesday, January 16, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—January 17, 8-9:40
Friday 'A'—January 18, 2-3:40
Saturday 'A'—January 19, 8-9:40
Tuesday 'C'—January 22, 8-9:40

ANDRÉ PREVIN conducting
JEAN-PHILIPPE COLLARD, piano

RACHMANINOFF	Piano Concerto No. 1
SHAPERO	Symphony for Classical Orchestra

Thursday, January 24, at 10:30 a.m.
Open Rehearsal
Evans Mirageas will discuss the program at 9:30 in Symphony Hall.
Thursday 'B'—January 24, 8-10
Friday 'B'—January 25, 2-4
Saturday 'B'—January 26, 8-10

SEIJI OZAWA conducting
MIDORI, violin

HAAS	Study for Strings
WIENIAWSKI	Violin Concerto No. 1
BARTÓK	Concerto for Orchestra

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For outside events at Symphony Hall, tickets are available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of $1.75 for each ticket ordered by phone.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday, Thursday, and Friday from 11 a.m. until 3 p.m., Saturday from 1 p.m. until 6 p.m., and from one hour before each concert through intermission. The shop carries BSO and musical-motif merchandise and gift items such as calendars, clothing, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. A selection of Symphony Shop merchandise is also available during BSO concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call (617) 267-2692.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for the Friday-afternoon, Tuesday-evening, and Saturday-evening Boston Symphony concerts (subscription concerts only). The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $6 each, one to a customer, on Fridays as of 9 a.m. and Saturdays and Tuesdays as of 5 p.m.

PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts on Tuesday, Thursday, Friday, or Saturday. For more information, call the Subscription Office at (617) 266-7575.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors; it is permitted only in the Hatch Room and in the main lobby on Massachusetts Avenue. Please note that smoking is no longer permitted in the Cabot-Cahners Room.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

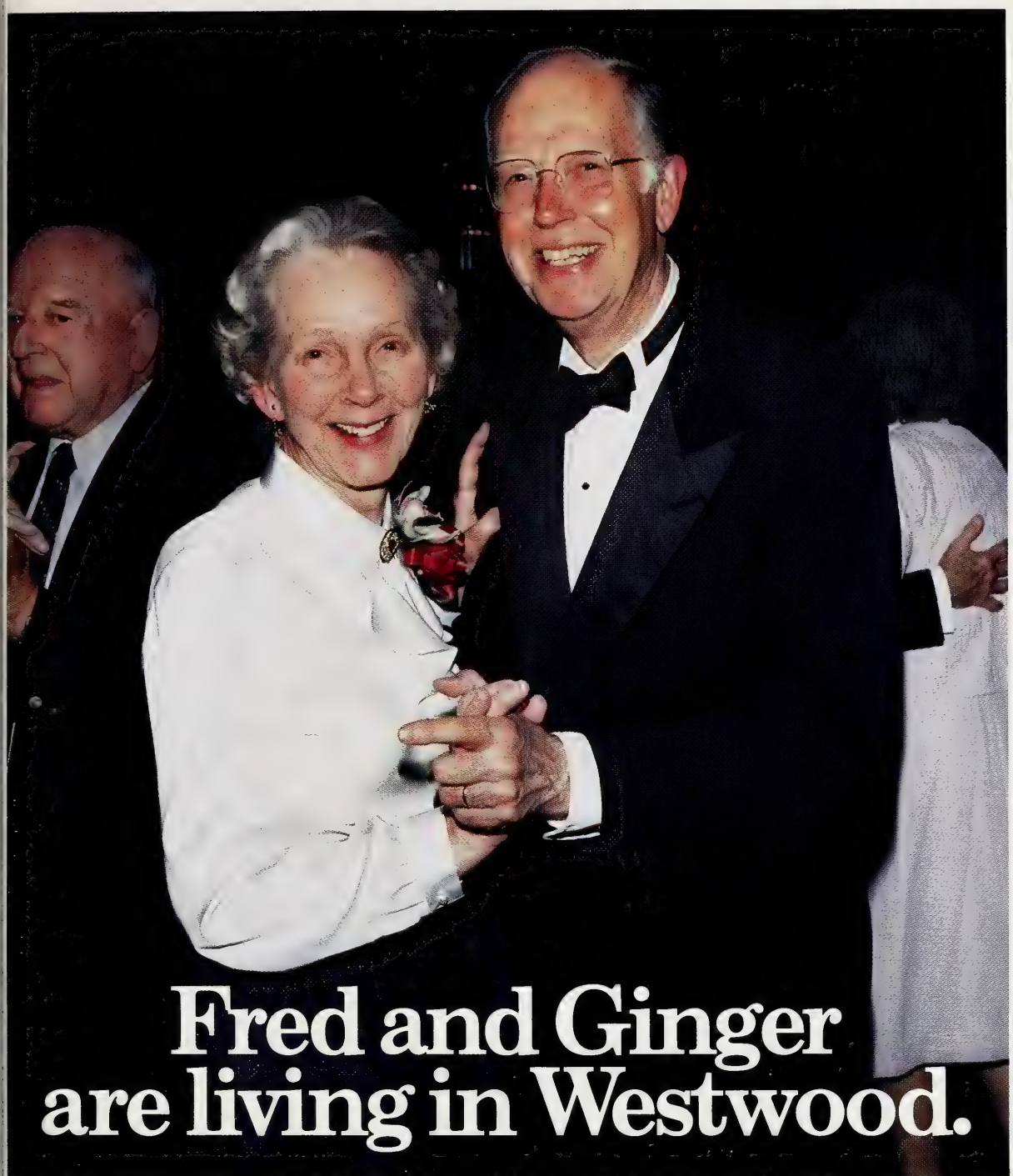
COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York.

BSO FRIENDS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business & Professional Leadership program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Higginson Room reception lounge, and priority ticket service. For further information, please call the BSO Corporate Development Office at (617) 638-9250.



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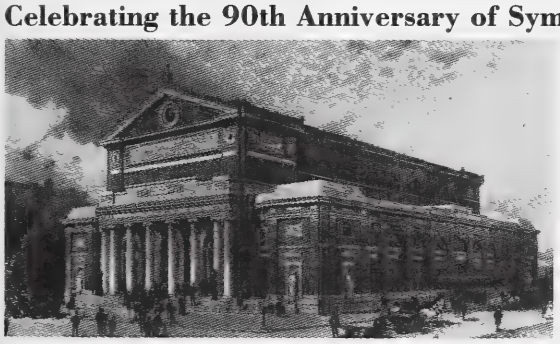
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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover photograph shows the cartouche directly above the Symphony Hall stage. Whereas numerous European halls traditionally highlighted various composers' names, Beethoven became the only composer whose name was inscribed on any of the plaques that trim the stage and balconies of Symphony Hall. The others were left empty since, at the time the Hall was opened, it was felt that only Beethoven's popularity would remain unchanged.

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Northwest Airlines to Sponsor Holiday Pops Concerts

The Boston Symphony Orchestra is pleased to announce that Northwest Airlines is the corporate sponsor of the 1990 Holiday Pops Concerts, which include nine evening and matinee Christmas Pops performances between December 18 and 24 and the New Year's Eve Gala.

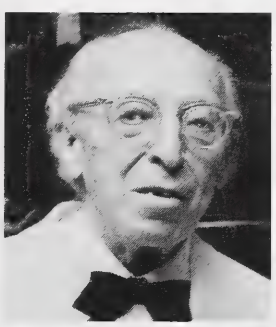
Buy a Christmas Stocking to Help Boston's Elderly

Just a few doors down from Symphony Hall, at 251 Massachusetts Avenue, is The Christmas Stocking Store, operated by Little Brothers-Friends of the Elderly. Open seven days a week until Christmas, the store offers an extensive array of heirloom holiday stockings, exquisitely handcrafted from designer fabrics and trimmed with ribbons and lace, for a tax-deductible contribution of $20 or more. All proceeds help the Little Brothers-Friends of the Elderly to bring companionship and cheer to isolated and lonely elderly at Christmas, Hanukkah, Easter, and Thanksgiving.

Attention, Friday-afternoon Subscribers

If you're tired of fighting traffic and searching for a parking space when you come to BSO concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts: Andover, Cape Cod, Concord, Dedham/Dover, Marblehead/Swampscott, Newton/Wellesley, North Shore, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; and Rhode Island. Taking advan-

Aaron Copland
November 14, 1900–December 2, 1990



To many listeners, Aaron Copland was the epitome and fountainhead of American music. Following studies with Nadia Boulanger in France he returned to America, where Boulanger helped him make the acquaintance of her friend Serge Koussevitzky. The new conductor of the Boston Symphony Orchestra and the young American composer hit it off at once. Many of Copland's early works received their world premieres here in Boston, and he quickly became established as the leading American composer of his generation. Always an exceedingly warmhearted and generous man, Copland constantly brought to Koussevitzky's attention the music of other worthy young composers. Thus Copland, almost as much as Koussevitzky himself, was responsible for the extraordinary burst of American symphonic writing in the '30s and '40s.

In 1940 Copland became the Dean of the Faculty at the newly-founded Berkshire Music Center. In that position for a quarter-century, he taught a new generation of composers, from the United States and increasingly from Latin America and the rest of the world. Meanwhile he composed symphonies, piano music, chamber music, songs, ballets, and film scores of high quality. His works include some of the most-loved by any American composer, including *Appalachian Spring, Fanfare for the Common Man,* the *Lincoln Portrait, Rodeo,* and *El Salón México.*

If the United States shared the Japanese custom of naming its finest artists to be "living treasures," Aaron Copland would have been so named many years ago. The Boston Symphony Orchestra joins musicians and music lovers around the world in noting with sorrow the passing of our beloved colleague.



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tage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, make new friends, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. In 1989-90 these donations totaled $7,150. For further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

Books for the Beranek Room

The BSO is seeking used books about music and musical topics to fill the shelves of Symphony Hall's new Beranek Room. All books will be labeled with a BSO bookplate indicating the name of the donor. If you have a book or books you would like to give to the orchestra for this purpose, please call Noni Cooper, Assistant Director of Annual Giving, at (617) 266-1492.

Recognize Someone Special: Name a BSO Concert

What finer way to honor someone or commemorate a very special occasion! For a $25,000 contribution to the Boston Symphony Annual Fund, you may name a BSO concert as a tribute to, or in memory of, an individual you designate. In addition, you will become a Patron of the Higginson Society, the orchestra's circle of its most generous benefactors. The benefits of naming a concert also include a private champagne reception, complimentary tickets for the concert, and prominent acknowledgment in the program book, including a biographical appreciation about the honoree. For further information about naming a BSO concert, please call Susan E. Tomlin, Director of Annual Giving, at (617) 638-9274.

The Symphony Shop

The Boston Symphony Association of Volunteers encourages BSO concertgoers to make the Symphony Shop their first stop for holiday gifts. Specializing in music boxes and gift ornaments with a musical theme, the Symphony Shop carries a large selection of BSO and Pops recordings, T-shirts and sweatshirts in gorgeous colors, posters, jewelry, books, toys, and stationery items, including the 1991 BSO datebook and address book, both leatherbound, and a Quill pen. The Symphony Shop is a fundraising project of the BSAV, and all proceeds benefit the Boston Symphony Orchestra. The Shop, located at the entrance to the Cohen Wing, is open Tuesday, Thursday, and Friday from 11 a.m. to 3 p.m., Saturday from 1 p.m to 6 p.m., and from one hour before every Symphony Hall concert through intermission. At concert time, there is also a counter offering shop merchandise on the Massachusetts Avenue side of the first balcony.

BSO Members in Concert

The John Oliver Chorale performs Mozart's *Requiem* with soloists Dominique Labelle, Allison Swenson, Paul Kirby, and James Kleyla on Monday, December 31, at 7:30 and 9 p.m. at Trinity Church in Copley Square as part of "First Night 1991."

Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday, January 9, and Friday, January 11, at 8 p.m. at the Old South Meeting House, 310 Washington Street. BSO principal horn Charles Kavalovski is soloist in Telemann's Concerto for Horn and Orchestra, on a program also including Bach's Brandenburg Concerto No. 6, Corelli's Suite for Strings, Mozart's D major Divertimento, K.136, and Bartók's Rumanian Dances. Tickets are $18 and $12 ($8 students and seniors). For further information, call (617) 426-2387.

Max Hobart conducts the Pro Arte Chamber Orchestra in the Boston premiere of *The Phantom of the Orchestra, or "The Dark Side of the Symphony,"* with a script by Justin Locke, on Saturday, January 12, at 2 p.m. at Sanders Theatre in Cambridge. Tickets are $22, $15, and $8. For more information, or to order tickets, call (617) 661-7067.

Ronald Knudsen leads the Newton Symphony Orchestra in Saint-Saëns's Violin Concerto No. 3 featuring soloist Alyssa Park in her east coast debut and Tchaikovsky's Symphony No. 2, the *Little Russian*, on Sunday, January 13, at 8 p.m. at Aquinas Junior College, 15 Walnut Park in Newton. Tickets are $14 and $12. Call (617) 965-2555 for further information.

Seiji Ozawa



Now in his eighteenth year as music director of the Boston Symphony Orchestra, Seiji Ozawa was named the BSO's thirteenth music director in 1973, following a year as music adviser. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; four visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium. In December 1989 Mr. Ozawa and the orchestra traveled to Japan for the fourth time, on a tour that also included the orchestra's first concerts in Hong Kong.

Mr. Ozawa's recent recordings for Philips with the Boston Symphony Orchestra include Richard Strauss's *Elektra*, recorded during concert performances at Symphony Hall in Boston with Hildegard Behrens in the title role; and Mahler's First, Second (*Resurrection*), and Fourth symphonies, part of a continuing Mahler cycle on Philips that also includes the Symphony No. 8 (*Symphony of a Thousand*). Mahler's Fifth, Seventh, and Ninth symphonies, and his *Kindertotenlieder*, with Jessye Norman, have been recorded for future release. Mr. Ozawa's recent recordings with the Boston Symphony Orchestra for Deutsche Grammophon include Poulenc's *Gloria* and *Stabat mater* with soprano Kathleen Battle and the Tanglewood Festival Chorus, the two Liszt piano concertos and *Totentanz* with Krystian Zimerman, an album of music by Gabriel Fauré, and "Gaîté parisienne," an album of music by Offenbach, Gounod, Chabrier, and Thomas. Other Deutsche Grammophon releases include Prokofiev's complete *Roméo and Juliet*, Berlioz's *Roméo et Juliette* and *Damnation of Faust*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos. Also available are Schoenberg's *Gurrelieder*, on Philips; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS Masterworks; and Stravinsky's *Firebird*, on EMI/Angel.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world

premiere of Olivier Messiaen's *St. Francis of Assisi*. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His opera recordings include Bizet's *Carmen* with Jessye Norman and the Orchestre National, on Philips, and *Les Contes d'Hoffmann* with Plácido Domingo and Edita Gruberova, on Deutsche Grammophon.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





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SEIJI OZAWA
Music Director

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Helen Horner McIntyre chair
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Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair
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Piccolo
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Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
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The Opening of Symphony Hall in 1900

From the 1972-73 Boston Symphony Orchestra program book,
edited by Andrew Raeburn

Plans for a new concert hall in Boston were formulated in the summer of 1893. The old Music Hall in Hamilton Place, where the Boston Symphony Orchestra had played since 1881, was to be demolished to make way for a new city street. Henry Lee Higginson warned the public that unless a new building were erected, the orchestra would be forced to disband. On June 21 a letter was published over fifty-two signatures, proposing "to organize a corporation with a capital of $400,000, divided into 4,000 shares of $100 each," to finance a new hall. The people of Boston rallied round, and eventually a total of $410,700 was subscribed.

Before the year was out, land had been bought, and an announcement was made that the New York firm of McKim, Mead & White had started work on designs for the new building. The city, meanwhile, possibly because of the economic recession, had abandoned its project in the area around Hamilton Place. The Music Hall was temporarily reprieved, and the need to build an alternative hall became less pressing. The architects, at Major Higginson's insistence, engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, to take responsibility for the acoustics of the new auditorium. Mr. McKim abandoned his first designs and prepared new plans, which for the first time in history took note of scientific theory of acoustics. Sabine, rashly as it seemed at the time, "guaranteed" that the new hall would be "acoustically perfect."

He proved to be right. Not only were his technical predictions absolutely correct, but the sound of the orchestra in the new hall delighted the critics. Henry E. Krehbiel, musical editor of the *New York Tribune*, wrote: "[Mr. Sabine's] confidence, it may be said now, has been justified and rewarded." The reporter of the *New York Evening Post* wrote:

> It must be remembered that, as the late John Dwight wrote, "The walls of a hall, like those of a violin, must ripen and grow musical by frequent and continuous response to musical vibrations; they must outgrow their crude condition, and become gradually attuned, acclimated to harmony." The Boston Symphony Hall has the advantage of starting out well, and it would not be surprising, therefore, if mellowing time made it a Stradivarius among halls.

On the evening of October 15, 1900, some 250 carriages "discharged their fashionable occupants," to quote the reporter of the *Boston Globe*, at the entrances to Symphony Hall for the "Inaugural Concert." "While a "dressy" gathering, it was not extraordinarily so," continued the *Globe*'s reporter,

> for not a single decolleté gown was seen save upon the platform, though the costumes worn by the female portion of the audience were prevailingly of rich fabrics and of rare and delicate shades and designs . . . . Mrs. John L. Gardner sat in the front row of the first balcony at about the middle of the hall, accompanied by Mr. George Proctor, the pianist, who held a score book which Mrs. Gardner followed with the closest attention all the evening, frequently accentuating her interest by a marked swaying of her head and shoulders to the rhythm of the music.

The stage had been extended some fifteen feet to accommodate the large number of performers, which included not only the Boston Symphony Orchestra, but also a chorus of 250 ("The Cecilia Society and other singers"). "The women of the Cecilia Society, who were massed on each side of the stage in ascending tiers, appeared like great banks of beautiful flowers, in their gowns of various tints, for all were in evening dress and none in somber colors."

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The concert began with a setting of a chorale by Bach, "Grant us to do with zeal our portion, whatsoever." Next followed a "report by Henry Lee Higginson." The founder of the orchestra told briefly how the Hall had come into being; he paid tribute to Mr. McKim, to Professor Sabine, to the contractor Mr. Norcross, and to his old friend C.E. Cotting, a successful realtor and a Trustee of the old Music Hall, "who, with his wide experience, has watched and guided the construction and guarded our slender purse."

The construction of Symphony Hall finally cost "rising $750,000," about $350,000 more than had been subscribed. The directors borrowed the extra money needed, "mortgaged the hall with reluctance," and leased the building to Major Higginson for ten years. He undertook "to meet costs of administration, taxes, and all other charges, and to pay to the stockholders the rest of the receipts." In fact the stockholders were never to receive any return on their share. The Hall lost money from the beginning, and Major Higginson gallantly added the deficit to the large amounts he was already paying to maintain the orchestra itself.

Major Higginson ended his speech:

> Whether this hall can ever give so much joy to our people as the old Music Hall no one can tell. Much depends on the public, which has already been loyal and staunch to the orchestra, and for the orchestra I can only promise in return that it will try to do its share.

Major Higginson then introduced a young man from Philadelphia, Owen Wister, the grandson of Fanny Kemble, whom he had invited to compose a poem for the occasion. "Mr. Wister read quite a long ode to instrumental music, entitled *The Bird of Passage*."

After an intermission Wilhelm Gericke returned to the podium to conduct a performance of Beethoven's *Missa Solemnis*. The critic of the *Boston Herald*, who wrote as detailed a report of the evening's proceedings as did his colleague of the *Globe*, ended his review as follows:

> The whole performance was in all probability as satisfying a one as it is possible to give the stupendous and labored composition. The audience listened appreciatively, and applauded in a like spirit. The occasion was a brilliant one, musically and socially, and a new and interesting page has been turned in the musical history of Boston.



BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Grant Llewellyn *and* Robert Spano,
Assistant Conductors
One Hundred and Tenth Season, 1990-91

Tuesday, December 11, at 8
Friday, December 14, at 8
Saturday, December 15, at 8

SEIJI OZAWA conducting

TCHAIKOVSKY — *The Nutcracker,* Opus 71 (complete)

Overture
Act I, First Tableau
- The Christmas Tree
- March
- Petit Galop of the Children and Arrival of the Guests
- Dance Scene and Arrival of Drosselmeyer
- Scene and Grandfather Dance
- Scene (The Magic Spell Begins)
- Scene (The Battle Between the Nutcracker and the Mouse King)

Act I, Second Tableau
- Scene (The Pine Forest in Winter)
- Waltz of the Snowflakes

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Act II
- The Kingdom of Sweets
- Clara and the Prince
- Divertissement
  - Chocolate (Spanish Dance)
  - Coffee (Arabian Dance)
  - Tea (Chinese Dance)
  - Trepak
  - Dance of the Mirlitons
  - The Old Woman Who Lived in a Shoe and her Children
- Waltz of the Flowers
- Pas de deux
  - Dance of the Prince and the Sugar-Plum Fairy
  - Variation I: Tarantella
  - Variation II: Dance of the Sugar-Plum Fairy
  - Coda
- Final Waltz and Apotheosis

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Pyotr Ilyich Tchaikovsky
The Nutcracker, Opus 71



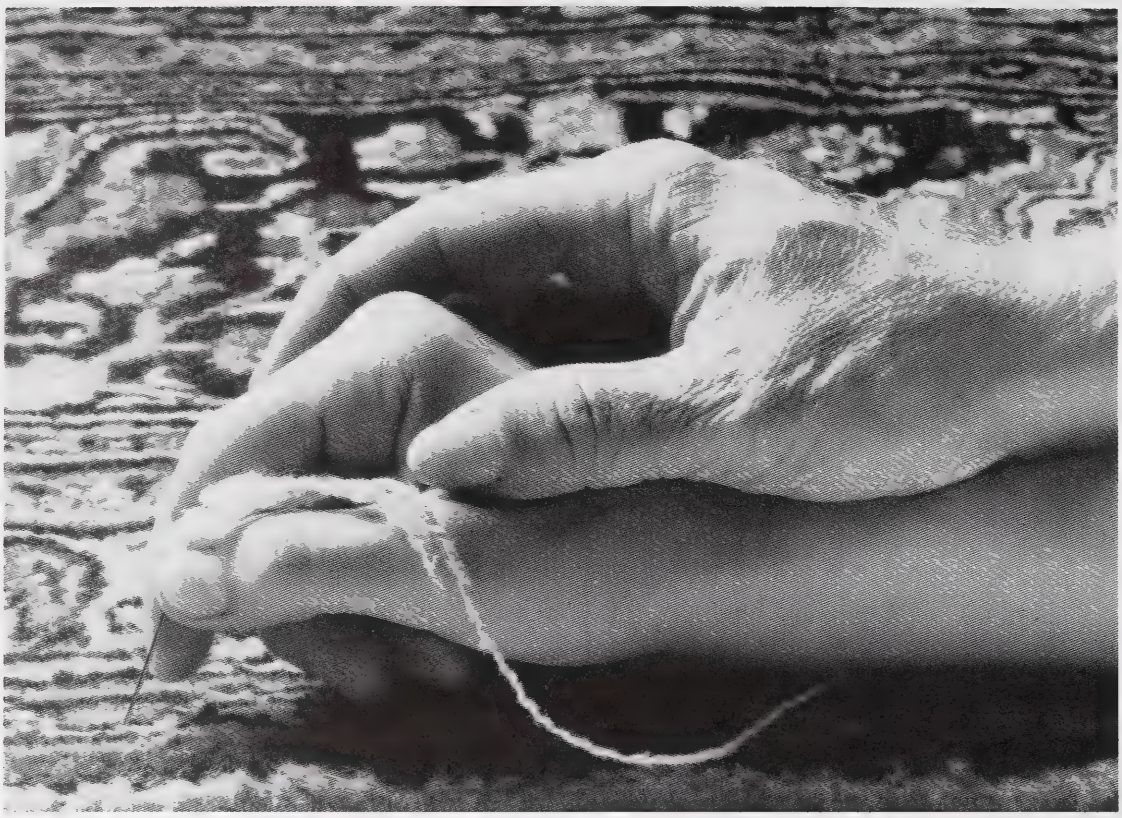
Pyotr Ilyich Tchaikovsky was born in Kamsko-Votkinsk, Vyatka Province, Russia, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He composed the ballet Shchelkunchik (The Nutcracker) *between February 1891 and April 4, 1892, to a scenario by Marius Petipa after Alexandre Dumas's version of E.T.A. Hoffmann's story "The Nutcracker and the Mouse King." The first performance was given at the Mariinsky Theater in St. Petersburg on December 18, 1892, with choreography by Lev Ivanov; it was the conclusion of a double bill that opened with Tchaikovsky's short opera* Yolanta. *These are the first performances of the complete ballet by the Boston Symphony Orchestra, although various conductors have led performances of the familiar suite. Carl St. Clair (replacing an ailing Gennady Rozhdestvensky) conducted a performance of the entire second act at Tanglewood in August 1986. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, cymbals, bass drum, tambourine, glockenspiel, castanets, triangle, celesta, two harps, and strings. Jerome Rosen plays the celesta at these performances.*

Tchaikovsky's works are among the imperishable classics of the ballet repertory. His music is loved in the theater by balletomanes and in the concert hall by people who have never been to a ballet in their lives. In his own lifetime, though, Tchaikovsky's success as a ballet composer was distinctly limited, though—fortunately—this did not dissuade him from trying again.

At the time Tchaikovsky began writing for the dance, the term "ballet music" was often used in a pejorative sense—with good reason. Most composers officially connected to ballet companies were virtually required by their position to be musical nonentities, churning out yards of tinkly, rhythmic, square, undistinguished stuff for the dancing masters to decorate with movement. The fact that every dancer has two feet meant, almost inevitably, that every musical phrase was heard twice, once while the dancer did a step starting on the right foot, then again while she (only the ballerinas really counted!) repeated it on the left. Composers who attempted to do something more substantial in their ballet scores—like Delibes in *Sylvia*—were criticized for being "too symphonic."

Tchaikovsky loved the ballet music of Delibes and found it a strong encouragement to his own ballets, in which he created a full-scale dance-drama in music that combined solos, ensembles, dramatic (danced) narrative, and set pieces such as characteristic dances into a cohesive structure. As a result, every one of his major ballets—*Swan Lake* (1875-76), *Sleeping Beauty* (1888-89), and *The Nutcracker* (1891-92)—was either an outright failure or, at best, a limited success in its first production. Today, all of these ballets have long since become the core of the ballet repertory, though Tchaikovsky did not live to see even the beginnings of their worldwide success.

Tchaikovsky himself regarded *The Nutcracker* as less significant than his two earlier ballets, largely because the scenario that had been foisted on him lacked the kind of consistent dramatic story line that he preferred. The basic plot came from a story entitled "Nutcracker and Mouse King" by E.T.A. Hoffmann, whose sometimes macabre tales could be expected to provide exactly the proper grist for Tchaikovsky's



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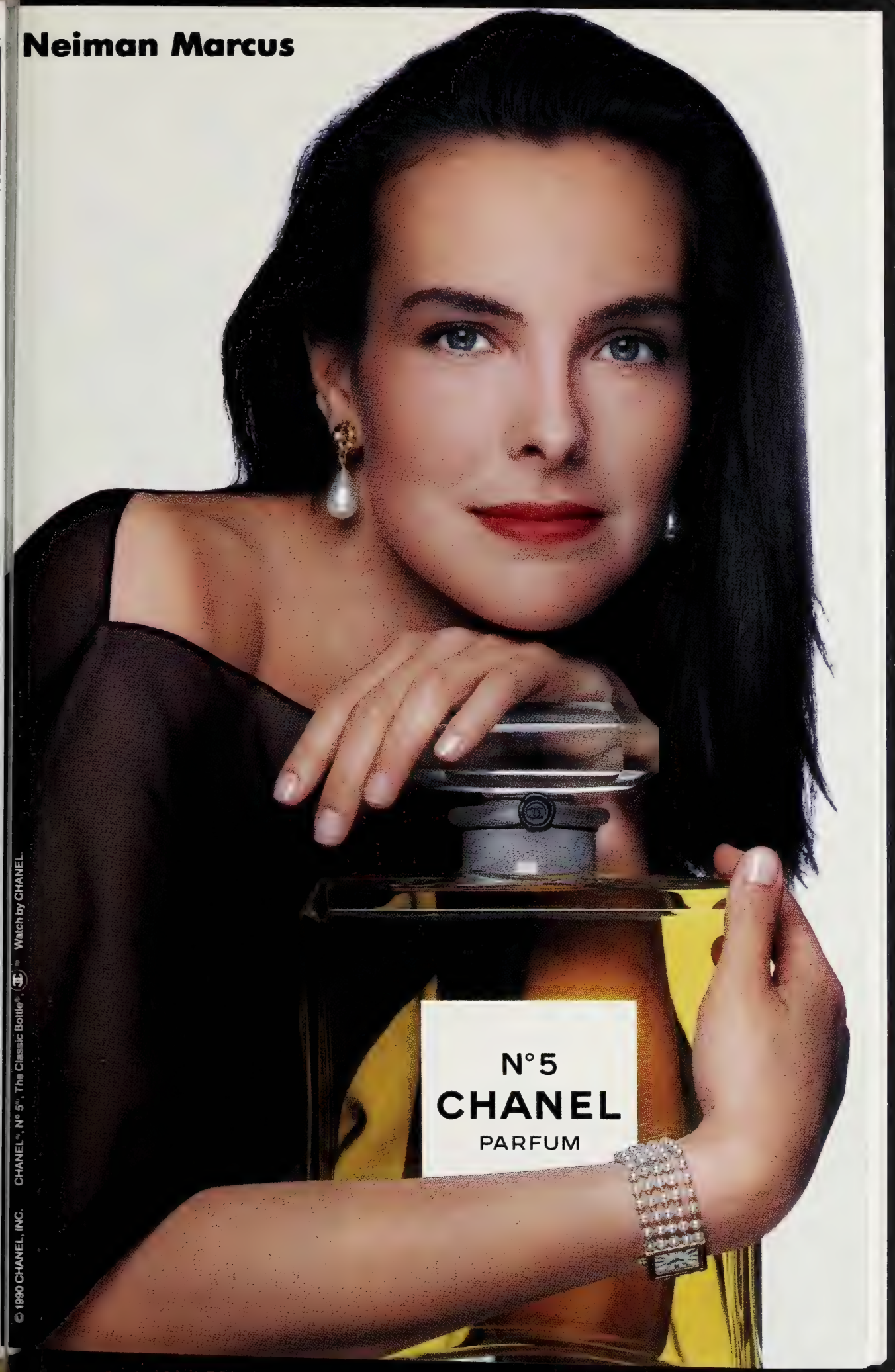
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mill. But in the scenario proposed by the choreographer Petipa, the plot was drastically simplified. It was based not on Hoffmann, but on a French adaptation by Alexander Dumas *père*, one that had already removed many of the grotesque and erotic elements of the story. The scenario further reduced Hoffmann's plot by removing an episode that would provide justification for the battle in Act I, and it confined the real plot (and the "symphonic" music that goes along with it) to Act I. From the dramatic point of view, Act II is utterly anti-climactic, though it is just the opposite in a concert performance, where the attention is on the music alone.

Tchaikovsky protested this evisceration of Hoffmann's plot, but to no avail. He had a contract to fulfill, and he set to work, with little enthusiasm. Eventually, though, he warmed to the project. Just as he was getting underway with the music, he received an invitation to come to the United States to conduct his music at the opening concert of the newly built Carnegie Hall. In March 1891 he began a tour through Germany and France, during which he continued work on the ballet. Just before his embarkation at Le Havre for New York, he asked if the premiere might not be put off until the following season, 1892-93. The news that the management of the theater was willing to accept this request no doubt lightened his mind during the American visit in April 1891.

Tchaikovsky was amazed to discover how famous he had become in far-off America. He conducted in New York, Philadelphia, and Baltimore, visited the nation's capital and Niagara Falls. He expressed his delight at "the frankness, sincerity, and generosity of this country," but remained homesick. As soon as his contractual concerts ended, he returned to Russia in May and continued sketching *The Nutcracker* through a bout of depression that caused him to write to his nephew, Vladimir Davidov:

> No, the old man [he was fifty-one years old] is breaking up. Not only does his hair drop out, or turn white as snow; not only does he lose his teeth, which refuse to do their services; not only do his eyes weaken and tire easily; not only do his feet walk badly or drag themselves along, but he loses bit by bit the capacity to do anything at all. The ballet is infinitely worse than *Sleeping Beauty*, that much is certain; let's see how the opera [*Yolanta*, which was to be part of a double bill with *Nutcracker*] will turn out.

The premiere had been delayed at Tchaikovsky's request, so he finished the score in plenty of time and even managed to extract several numbers from the ballet as a suite, which he conducted at a concert of the Russian Musical Society nine months before the first performance of the entire ballet. The suite was hailed at once, and five of its eight numbers were encored. The ballet, however, was not a notable success. In place of the expected corps of professional dancers, the audience saw during much of the performance a group of young children. The principal character of the story, Clara, was played by a girl not yet in her teens rather than a famous ballerina; as a result her dances were far less elaborate than the audience might have wanted. And the principal role for an adult ballerina—that of the Sugar-Plum Fairy—was played by a visiting German dancer of considerable heft and no great charm.

The plot, as Tchaikovsky and his collaborators worked it out, runs as follows. The first act, set in a German home on Christmas Eve, is a charming fantasy of a Christmas gift—a toy nutcracker—that comes to life and, in the middle of the night when the house is asleep, leads the other toys in battle against the Mouse King and his army. When Clara, the girl to whom the Nutcracker has been given, saves the Nutcracker's life in the climactic battle by throwing her slipper at the Mouse King and killing him, the grotesque Nutcracker turns into a handsome prince and takes Clara on a journey to his magical kingdom, Confiturenbourg (or, as we might call it in this country, the Big Rock Candy Mountain). The entire second act is devoted to divertissements, dances introducing the inhabitants of this land. There is no further plot, though some modern productions attempt to create further story lines. Everyone can

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simply sit back and enjoy the dancing and the music. However upsetting this may be to someone interested in drama, it is a sheer delight musically, for Tchaikovsky's gift in the composition of colorful characteristic dances for such scenes remains unsurpassed. Indeed, it was precisely these dances that quickly became the most popular part of the score in the form of a concert suite that had its first performance even before the ballet from which it is drawn.

Though Petipa had created the scenario and planned to choreograph the ballet, he became ill (he was then in his seventies) and had to withdraw; the task fell to his assistant Lev Ivanov, who had already distinguished himself in the two lakeside scenes (Acts 2 and 4) of *Swan Lake*. The mounting was lavish in the extreme both for *The Nutcracker* and the short opera *Yolanta* that was premiered at the head of the evening's program. Tchaikovsky wrote to his brother Anatoly, "The staging of both [opera and ballet] was splendid, but that of the ballet even too splendid—one's eyes grew tired of this luxuriance." The critics were divided. The St. Petersburg *Gazette* declared, "A more tedious work was never seen." But the St. Petersburg *News-Sheet* proclaimed, "Concerning the music . . . it is hard to say which number is best, for everything from beginning to end is beautiful, melodious, original and individual."

It is useful to remember that Tchaikovsky planned the evening to be in two parts consisting of a serious opera and the diverting ballet. He took pains to provide as much contrast as possible between them. The opera score is striking in its complete omission of the stringed instruments. The ballet uses the entire orchestral ensemble, but in a wonderfully imaginative and fresh way. *Nutcracker* has its own characteristic sound—indeed, several types of sonority used for different dramatic purposes.

We know that Tchaikovsky was alert to the possibility of new orchestral colors when working on this score. While passing through Paris en route to America he had heard a new instrument, "something between a small piano and a glockenspiel with a divinely marvellous sound," he wrote to his publisher Jurgenson. He asked the publisher to order one of these for him. " . . . I would prefer it to be shown to nobody, for I am afraid that Rimsky-Korsakov and Glazunov will get wind of it and use its



Marius Petipa, who created the scenario for "The Nutcracker"



Lev Ivanov, who choreographed "The Nutcracker"



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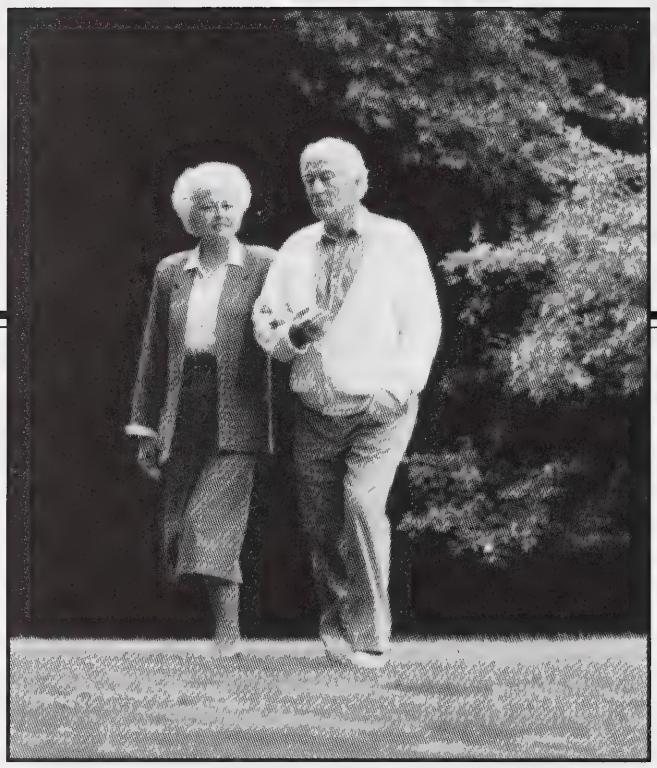
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unusual effects sooner than me." Jurgenson complied, and Tchaikovsky used the new "celesta" (so called because its maker thought it had a "heavenly" sound) to characterize the Sugar-Plum Fairy, a connection that has stuck ever since.

The same year, during his travels, Tchaikovsky had run across a flutist named Khimichenko, who had been a harmony student of his. During their reminiscing, Khimichenko had demonstrated for the composer a flute technique called "*frulato*," or "fluttertongue," a way of trilling on the chromatic scale across the instrument's entire range. Some time later, Tchaikovsky wrote to the flutist, reminding him of the effect "which I very much liked," asking Khimichenko to remind him of what it was called and exactly how to produce and notate it. "In general, enlighten me about this delightful effect, and write me several musical examples of it." At the opening of No. 11, the second item in Act II of the ballet, he introduced the effect of three flutes playing in chords using the new technique, producing silvery cascades of sound as Clara and the Prince appear.

These new effects are connected with the magical world of the second act. But Tchaikovsky also created two special sound-worlds for the first act. In dealing with the happy scenes of childhood and the family Christmas, he dispensed with the





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orchestra's heavy guns (the Overture, for example, has no trumpets, trombones, or tuba, no cellos and basses, and only the triangle from the percussion family). This gives the effect of a miniature orchestra, an ensemble of toys. By contrast, the appearance of the mysterious Councillor Drosselmeyer, who gives the Nutcracker (and other gifts) to the children, is marked instantly by an assertive figure in the violas, accompanied by trombones—darker, stranger sonorities. These gradually predominate, growing darker and more fantastic throughout the act, as the phantasmagorical world of the Nutcracker and the Mouse King makes itself evident to Clara.

The miniature **Overture** is heard before the curtain rises.

The ballet opens in a comfortable bourgeois German home; the master of the house is President of the Town Council. He and his wife have two children, Clara and Fritz.

First Tableau. No. 1, Scene. The President and his wife are finishing the decoration of **The Christmas Tree**. The clock strikes nine; everything is ready, and it is time to call the children. The doors are opened, and the children rush in (6/8, Allegro vivace) and suddenly stop, amazed by the brilliance of the scene.

No. 2, **March**. Papa suggests that the children have a parade. They don paper hats and march around the room.

No. 3, **Petit Galop of the Children and Arrival of the Guests**. The children do a lively dance; then their relatives arrive dressed in fantastic costumes and perform a stately polonaise. The children's dance resumes (quoting a French nursery song).

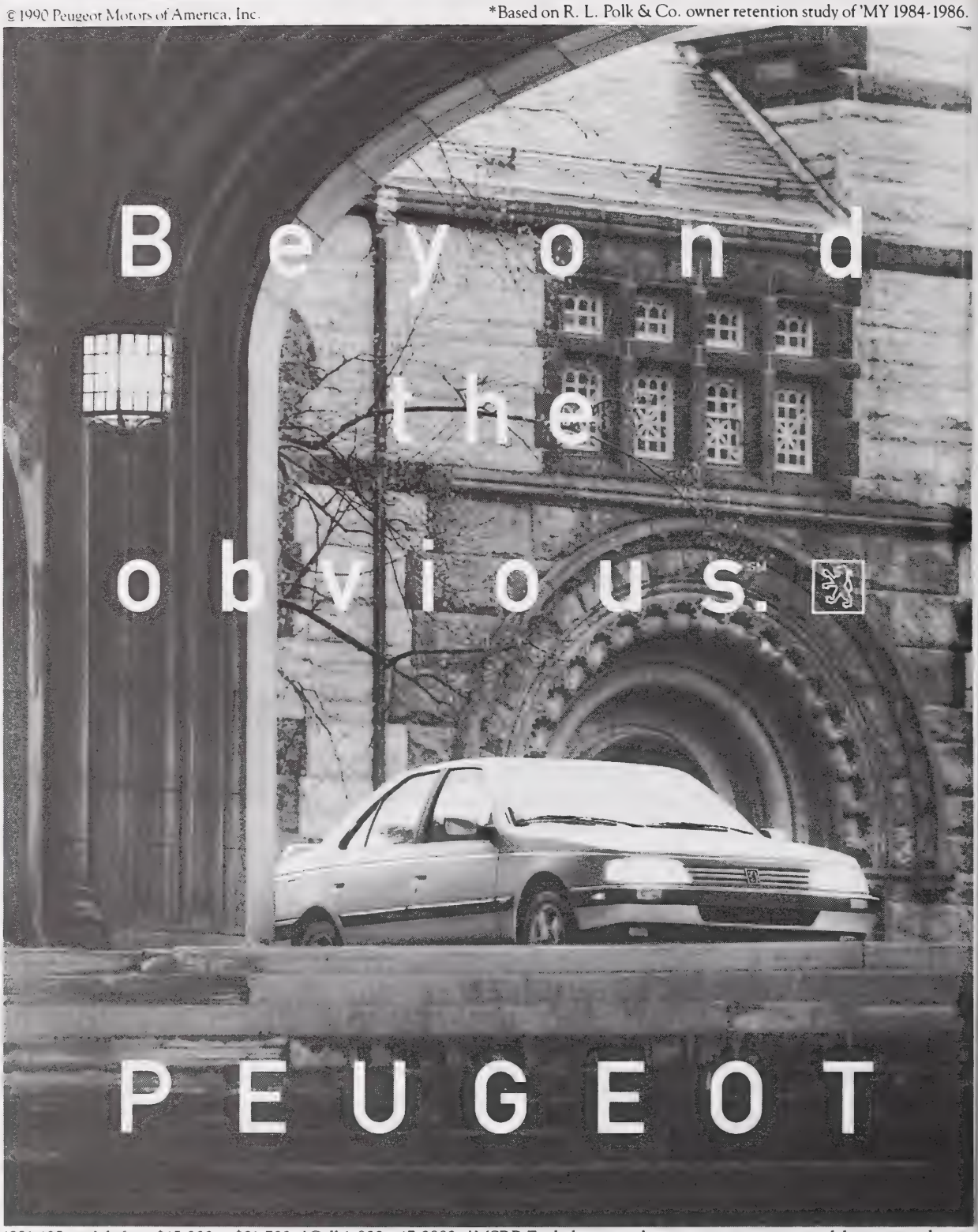
No. 4, **Dance Scene and Arrival of Drosselmeyer**. Suddenly everything stops as the door opens and Councillor Drosselmeyer arrives. The great clock strikes at his appearance; the frightened children run to their parents for protection, but are reassured upon seeing that he brings gifts. He distributes the presents, but for the children he brings only a large cabbage for Clara and a large pie for Fritz. Everyone is astonished at this. Smiling, Drosselmeyer orders these gifts to be placed in front of him. He presses a secret catch; a large doll emerges from the cabbage, and a soldier from the pie. He starts the mechanism that sets the two toys dancing, first in a waltz, then in a lively Presto.



Dancers in costume for "The Nutcracker"

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No. 5, **Scene and Grandfather Dance**. The children are sent to bed and told to leave their new toys behind. They are unhappy at this. To console them, Drosselmeyer takes another gift—a large, grotesque nutcracker in the shape of a little man—out of his pocket. He gives it first to Clara, who is enchanted with it. Fritz naturally wants to share the gift, and the parents insist that Clara let him use it. But Fritz breaks the figure attempting to crack two nuts at once. He tosses the broken toy aside and begins another march around the room, but Clara gathers up the pieces in a gentle lullaby occasionally interrupted by Fritz's noisy activities. The father invites everyone to dance the Grandfather Dance, an old German tune traditionally played at the end of a party.

No. 6, **Scene (The Magic Spell Begins)**. The guests thank their host and depart. The children are sent to bed. The lights are turned out and the stage is empty. Moonlight is shining through the window. Clara returns in her nightgown to bid her favorite Nutcracker good night. She is a little frightened; the Nutcracker's bed seems to emit a fantastic light. Midnight sounds. Clara looks at the clock, carved in the figure of a screech-owl, and it seems to take on features of Drosselmeyer. She wants to run, but lacks the strength. Mice begin to scurry out on all sides. The frightened Clara takes refuge in a chair. Suddenly the Christmas tree (accompanied by a great orchestral crescendo) grows to gigantic size—or rather, Clara seems to shrink, and the toys are now her size.

No. 7, **Scene (The Battle Between the Nutcracker and the Mouse King)**. Gingerbread men appear as soldiers to battle the mice. The mice triumph, and begin to devour the gingerbread men. The Nutcracker jumps into the fray. Suddenly the Mouse King; his army hails him. There is a second battle. Just as the Mouse King is

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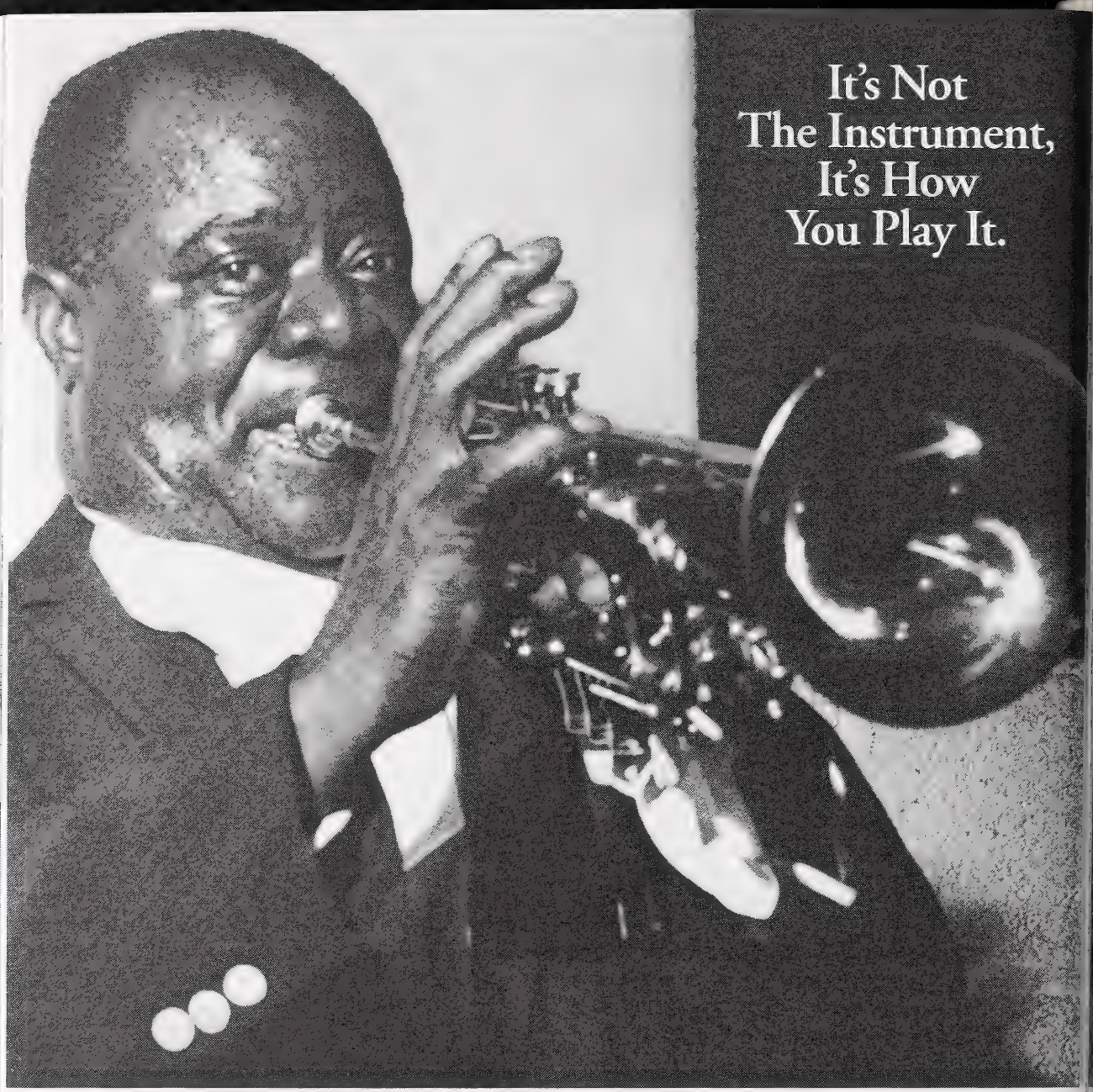
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on the verge of defeating the Nutcracker, Clara saves him by throwing her slipper at his opponent and killing him. The mice disperse and the Nutcracker suddenly turns into a gallant Prince, who invites Clara to visit his kingdom.

Second Tableau. No. 8, **Scene (The Pine Forest in Winter)**. Gnomes place torches by the Christmas tree.

No. 9, **Waltz of the Snowflakes**. Clara and the Prince are met by the King and Queen of the Snowflakes, who dance an extended, swirling waltz to end the act.

The curtain rises on Act II to show the palace of **The Kingdom of Sweets** (No. 10, Scene, Andante). A lulling 6/8 theme decorated by swirling harps and later by flute and clarinet scales hints at the elegance of the palace. Soon the Sugar-Plum Fairy appears to welcome the travelers to the delights of her kingdom. (Here Tchaikovsky introduces his celesta.) The audience was surely enchanted when the Sugar-Plum Fairy appeared with her suite, accompanied by the shimmering sound of celesta, two harps, and the upper strings in harmonics. This music is unthinkable today without the sound of the celesta, but when Tchaikovsky published the score, he allowed the optional substitution of piano, since the newly developed instrument might not be available in some theaters, and he added the admonition, "The artist who performs this part must be a good pianist."

No. 11 (Scene, Andante con moto) depicts the reception of the travelers. **Clara and the Prince** appear, to be welcomed by the Fairy, who is the Prince's sister. Celesta and harp combine with fluttertongued flutes (another new technique; Tchaikovsky added a footnote to the score to explain how the flutists were to produce the effect) and a sinuous clarinet. In a faster tempo (Moderato), twelve pages lead Clara and the Prince forward to tell their tale. In an Allegro agitato (developed from themes first heard in Act I), the Prince mimes the story of his fight with the Mouse King and reveals how Clara saved his life. In stately grandeur the court hails Clara for her bravery (full orchestra); at a sign from the Fairy (oboes and clarinets, then horns and trombones added) a festive table is prepared, and the guests are entertained with a divertissement.



Dancers representing snowflakes in "The Nutcracker"

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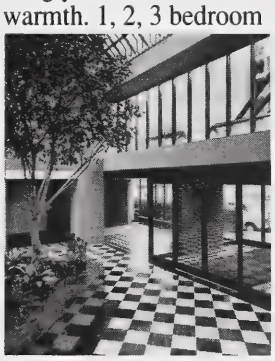
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No. 12, the **Divertissement**, is built up of a series of short and very diverse characteristic dances representing particular goodies from the Kingdom of Sweets or episodes from familiar fairy tales. Petipa's scenario not only described the character of each dance, but also its length and meter. Tchaikovsky followed his prescriptions quite closely, finding the discipline a stimulation to his powers of invention, which he feared were on the wane.

First comes No. 12a, "Chocolate," a Spanish dance featuring a difficult trumpet solo and the sound of castanets. For No. 12b, "Coffee," an Arabian dance, Tchaikovsky borrowed a Georgian folk lullaby from a collection of Ippolitov-Ivanov and arranged it in a brilliantly simple, but evocative, way with a drone ostinato in violas and cellos and just a hint of tambourine. "Tea" is represented by a Chinese dance (No. 12c) with brilliantly skirling flute and piccolo over staccato bassoons and plucked strings. It is cut short suddenly, making way for the vigorous Russian dance, "Trepak" (No. 12d), based on a traditional Russian melodic formula (the same figure appears in the finale of his Violin Concerto) that grows in energy and drive to its Prestissimo conclusion. The "Dance of the Mirlitons" (reed pipes) is gently pastoral rather than the "Tempo di polacca" that Petipa requested; the emphasis on woodwinds (especially flutes) in the outer sections is balanced by the brass interlude in the

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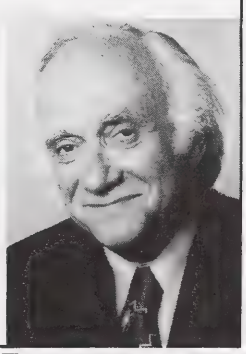
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middle. "The Old Woman Who Lived in a Shoe and her Children" (No. 12f) is derived from a traditional French fairy tale, and Tchaikovsky quotes old French tunes probably learned from his much-loved French governess and later found in a collection of French children's songs in the composer's library. The tune heard at the outset (oboes, clarinets, and bassoons) is "*Que t'as de belles filles, Giroflé, girofla!*" A contrasting 6/8 tune is "*Cadet Rousselle*"; it is followed by a return to "*Que t'as de belles filles*" worked up in a faster tempo to bring the Divertissement to an end.

The next number, **Waltz of the Flowers** (No. 13), is among the greatest of all symphonic waltzes, and a thorough contradiction to Tchaikovsky's fears of failing inventive powers. Its evocative opening presents a hint of melody taken up by the horns as the first tune of the waltz proper. And what a magical touch the diminished-seventh harmony on the fourth note of the tune is, coming unexpectedly after a straightforward melodic arpeggio of the D major triad; it passes in an instant but lingers in the memory with special poignancy. An answering melody is divided between strings on the one hand and flutes and clarinets on the other. Still more tunes follow, varying in range, instrumentation, and phrasing, so that the waltz seems to build and build with its characteristic "lift" to the final coda.

Balletomanes expect a *pas de deux* between the principal male and female dancer. From the plot of *The Nutcracker*, we would expect such a dance to take place between Clara and the Prince. But the original Clara was only twelve years old and scarcely ready for such a demanding dance, so the duet (No. 14, **Pas de deux**) took place instead between the Sugar-Plum Fairy and the Prince. Soon after the original production, though, when the part of Clara began to be taken by more mature dancers, the opening section was given to her. It is built on a descending-scale melody in the cello, that builds to a surprisingly passionate climax. Variation I is a vigorous tarantella for the male dancer. Variation II is for the female dancer, who must be the Sugar-Plum Fairy regardless of whether Clara dances the beginning of this number: it is this movement that more than any other established the celesta as an instrument in the orchestra and still represents its most familiar use. The delicacy of the celesta's sound perfectly matches this personification of the Kingdom of Sweets. The *pas de deux* closes with a lively coda.

The entire Court joins in a final tribute to Clara. No. 15 (**Final Waltz and Apotheosis**) is perhaps something of a letdown after the brilliance of the Waltz of the Flowers, though it efficiently and expertly recycles themes from the opening of the act in newly rich scoring.

For all its lack of consistent drama and the marked—even conscious—simplicity of many of the themes, *The Nutcracker* richly exhibits many of the most endearing traits of Tchaikovsky's music—especially in its extraordinary orchestral colors and melodic and rhythmic vivacity. The dances that form the well-known suite may be far and away the best-known music of the score, but as a full ballet *The Nutcracker* has long since established itself in a special place from which it is not likely soon to be dislodged.

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David Brown is three-quarters of the way through his four-volume study of Tchaikovsky (Norton); so far he has taken the story up to 1887. The book offers a richly detailed study, both biographical and musical; when completed, it promises to end the long-felt need for a superb biography of this composer. Brown has also written the fine Tchaikovsky article in The New Grove. John Warrack's *Tchaikovsky* (Scribners) is an excellent book, beautifully illustrated. *The Life and Letters of Tchaikovsky* by the composer's brother Modest is a primary source, but one must be warned about the hazards of Modest's nervous discretion and about problems in Rosa Newmarch's translation (Vienna House, available in paperback). Tchaikovsky's interesting letters have long since been published in Russian, but few have been available in English, so *Piotr Ilyich Tchaikovsky, Letters To His Family: An Autobiography* (Stein and Day) is a welcome contribution. Containing nearly 700 letters written between 1861, when Tchaikovsky was trying to decide to give up the law for music, and 1893, a short time before his death, the volume provides a fascinating personal glimpse of Tchaikovsky in the one area where he felt most at ease—in the bosom of his family. Annotated by Percy M. Young, the letters are translated by the composer's grandniece, Galina von Meck, who is also (by a pleasant ironic twist) the granddaughter of Tchaikovsky's patron Nadezhda von Meck. The symposium volume *The Music of Tchaikovsky*, edited by Gerald Abraham (Norton paperback), has a number of rather sneering contributions (echoing the attitude of the mid-1940s, when the book first appeared), but Edward Lockspeiser's biographical sketch is useful, as is the chapter on the ballet music. Studies of ballet are usually written by specialists in the dance, who scant discussion of the music, or occasionally by musicians, who have little to say about the dance aspects of a work. A happy exception to this situation is a splendid book by Roland John Wiley, *Tchaikovsky's Ballets: Swan Lake, Sleeping Beauty, Nutcracker* (Oxford), which discusses the choreography, the stage production, and the music for each of these three central masterworks of the ballet repertory. Seiji Ozawa and the Boston Symphony Orchestra will record *The Nutcracker* for Deutsche Gramophon in conjunction with these performances. In the meantime excellent performances are available from Charles Mackerras and the London Symphony Orchestra (Telarc, two discs), André Previn with the same orchestra (Angel, two discs), and John Lanchbery and the Philharmonia Orchestra (Angel, two discs).

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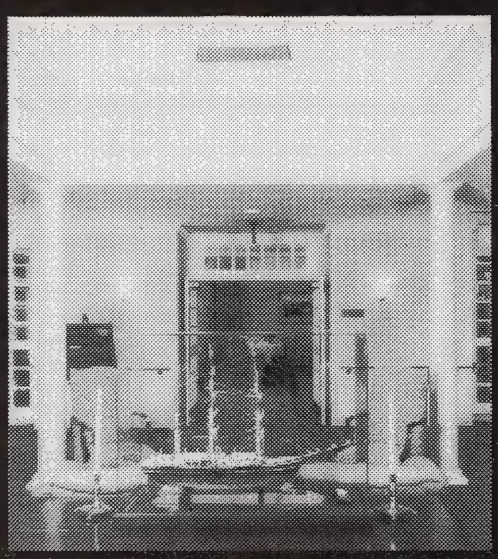
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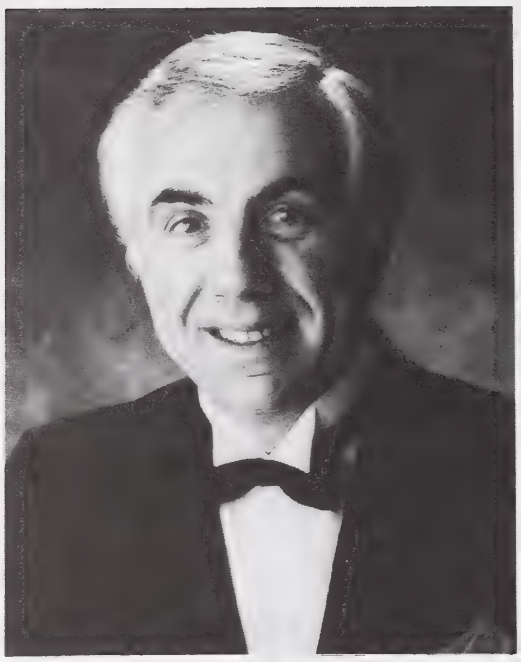
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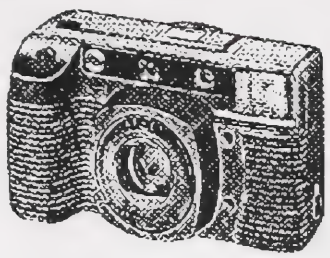
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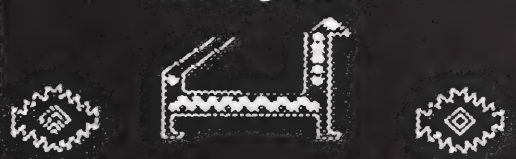
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Thursday 'C'—January 3, 8-9:40
Friday 'A'—January 4, 2-3:40
Saturday 'A'—January 5, 8-9:40
Tuesday 'C'—January 8, 8-9:40

PETER MAXWELL DAVIES conducting
RALPH KIRSHBAUM, cello

MOZART	Overture to *Le nozze di Figaro*
MAXWELL DAVIES	*Strathclyde Concerto* No. 2, for cello and orchestra
MOZART	Symphony No. 40

Thursday 'D'—January 10, 8-9:55
Friday 'B'—January 11, 2-3:55
Saturday 'B'—January 12, 8-9:55
Tuesday 'B'—January 15, 8-9:55

JOHN ELIOT GARDINER conducting

MÉHUL	*La Chasse de jeune Henri*
CHABRIER	*Suite pastorale*
RAVEL	*Mother Goose* Suite
BIZET	Symphony in C

Wednesday, January 16, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—January 17, 8-9:40
Friday 'A'—January 18, 2-3:40
Saturday 'A'—January 19, 8-9:40
Tuesday 'C'—January 22, 8-9:40

ANDRÉ PREVIN conducting
JEAN-PHILIPPE COLLARD, piano

RACHMANINOFF	Piano Concerto No. 1
SHAPERO	Symphony for Classical Orchestra

Thursday, January 24, at 10:30 a.m.
Open Rehearsal
Evans Mirageas will discuss the program at 9:30 in Symphony Hall.
Thursday 'B'—January 24, 8-10
Friday 'B'—January 25, 2-4
Saturday 'B'—January 26, 8-10

SEIJI OZAWA conducting
MIDORI, violin

HAAS	Study for Strings
WIENIAWSKI	Violin Concerto No. 1
BARTÓK	Concerto for Orchestra

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE NEWLY REFURBISHED EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For outside events at Symphony Hall, tickets are available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of $1.75 for each ticket ordered by phone.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday, Thursday, and Friday from 11 a.m. until 3 p.m., Saturday from 1 p.m. until 6 p.m., and from one hour before each concert through intermission. The shop carries BSO and musical-motif merchandise and gift items such as calendars, clothing, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. A selection of Symphony Shop merchandise is also available during BSO concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call (617) 267-2692.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for the Friday-afternoon, Tuesday-evening, and Saturday-evening Boston Symphony concerts (subscription concerts only). The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $6 each, one to a customer, on Fridays as of 9 a.m. and Saturdays and Tuesdays as of 5 p.m.

PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts on Tuesday, Thursday, Friday, or Saturday. For more information, call the Subscription Office at (617) 266-7575.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors; it is permitted only in the Hatch Room and in the main lobby on Massachusetts Avenue. Please note that smoking is no longer permitted in the Cabot-Cahners Room.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

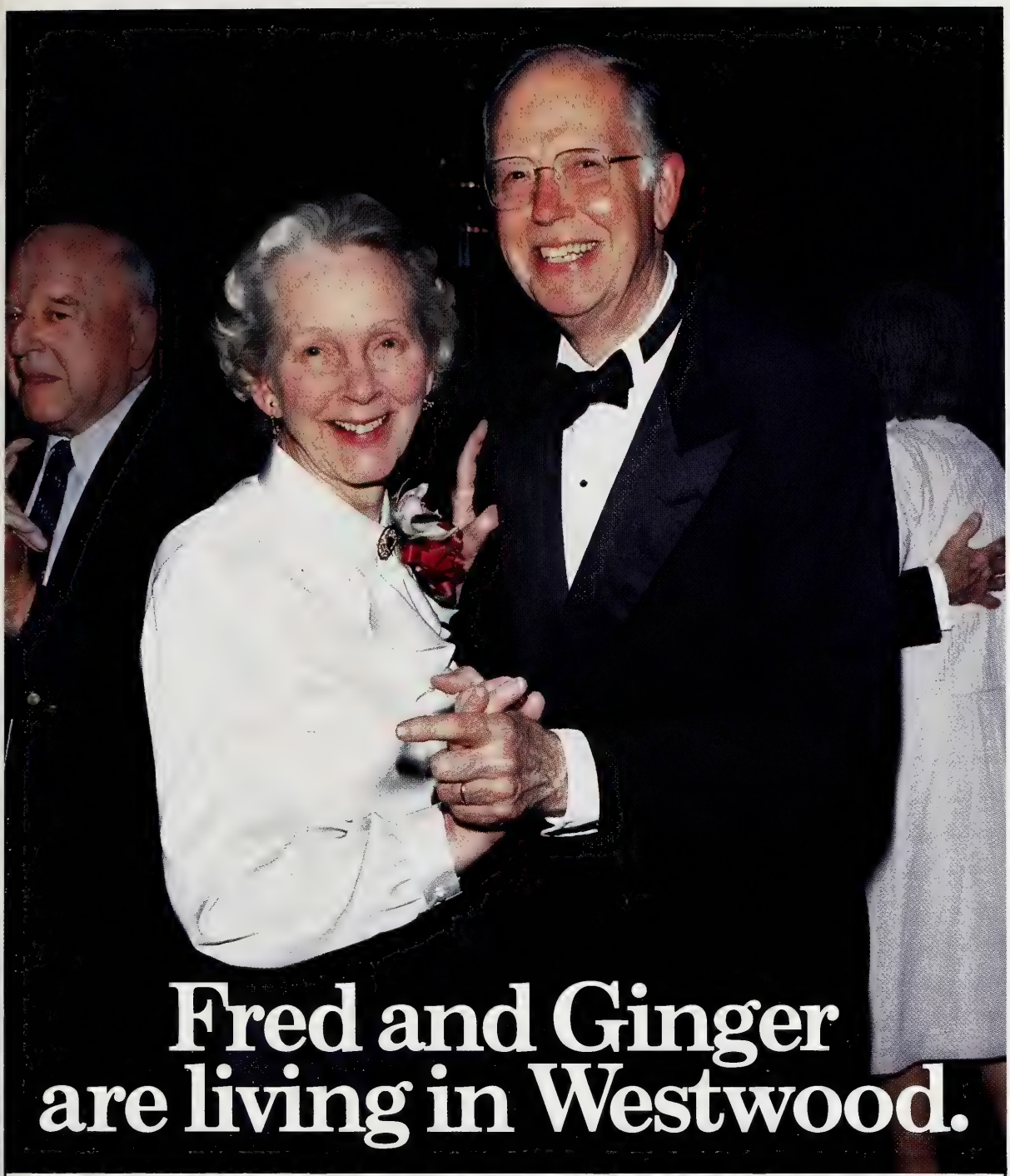
COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York.

BSO FRIENDS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business & Professional Leadership program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Higginson Room reception lounge, and priority ticket service. For further information, please call the BSO Corporate Development Office at (617) 638-9250.



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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover shows part of an architect's rendering of Symphony Hall, with lettering for "The Boston Music Hall" visible above what was originally the main entrance on Huntington Avenue. The new building was never so named, however, since the old Music Hall, where the BSO performed until Symphony Hall opened in 1900, was not torn down as planned.

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The Marie L. Audet Gillet and Fernand Gillet Concerts January 4 and 5, 1991

In recognition of a bequest from Marie L. Audet Gillet, the first Friday-afternoon and Saturday-evening Boston Symphony concerts of the new year are dedicated to the memory of Mrs. Gillet and her husband, the late Fernand Gillet, who was the BSO's principal oboe from 1925 to 1946. Mrs. Gillet's bequest will be used to endow in perpetuity two subscription concerts each year, in memory of her and her husband. The first such concerts were given last year, in January 1990.

Throughout her eighty-nine years, Marie Gillet was surrounded by glorious music that brought her much joy and pleasure. Married to Fernand Gillet for almost fifty years, she devoted much of her life to teaching piano privately and at the New England Conservatory of Music, and attending Boston Symphony concerts in Symphony Hall and at Tanglewood. She maintained a very special relationship with several of her "pupils" until her death in October 1988. Mrs. Gillet's love for and devotion to the Boston Symphony Orchestra spanned more than sixty years. A faithful subscriber to the Friday-afternoon concerts through the 1987 season, she was a member of the Higginson Society from its inception and regularly attended special events, including the luncheon in the spring of 1987 for those who had been attending BSO concerts for fifty years or more. The Tanglewood Music Center was very important to her; in 1983 she endowed two Guarantor Fellowships—the Fernand Gillet Fellowship for an oboe student and the Marie L. Audet Gillet Fellowship for a piano student.

Born in Paris, oboist Fernand Gillet (1882-1980) performed with the Lamoureux Orchestra and the Paris Grand Opera before Serge Koussevitzky invited him to join the Boston Symphony Orchestra in 1925 as principal oboe, a position he held for twenty-one years. During the course of his seventy-five-year teaching career he served on the faculties of the Tanglewood Music Center, the New England Conservatory, and Boston University; the New England Conservatory and the Eastman School of Music presented him with honorary Doctor of Music degrees; and he published several technical methods for oboe in his native France. Mr. Gillet was awarded the Croix de Guerre for his service in the French Flying Corps during World War I.

Recognize Someone Special: Name a BSO Concert

What finer way to honor someone or commemorate a very special occasion! For a $25,000 contribution to the Boston Symphony Annual Fund, you may name a BSO concert as a tribute to, or in memory of, an individual you designate. In addition, you will become a Patron of the Higginson Society, the orchestra's circle of its most generous benefactors. The benefits of naming a concert also include a private champagne reception, complimentary tickets for the concert, and prominent acknowledgment in the program book, including a biographical appreciation about the honoree. For further information about naming a BSO concert, please call Susan E. Tomlin, Director of Annual Giving, at (617) 638-9274.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for a la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert. Speakers for upcoming Supper Talks include BSO principal second violinist Marylou Speaker Churchill (Tuesday, January 15), BSO violinist Bonnie Bewick with pianist Deborah DeWolf Emery (Tuesday, January 22), and BSO Managing Director Kenneth Haas (Thursday, January 24). Upcoming Supper Concerts will feature music of Mozart (January 3 and 8); two string quartets with individual movements

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written by such Russian composers as Glazunov, Liadov, and Rimsky-Korsakov, on a program with Harold Shapero's four-hand Piano Sonata (January 17 and 19); and music of Janáček and two composers interned at the Theresienstadt concentration camp during World War II, Gideon Klein and Viktor Ullmann (February 8 and 12). The suppers are priced at $22 per person for an individual event, $61 for any three, or $118 for any six. Advance reservations must be made by mail. For reservations the week of the Supper, please call (617) 638-9390. All reservations must be made at least 48 hours prior to the Supper. For further information, please call (617) 266-1492, ext. 516.

BSO Members in Concert

Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday, January 9, and Friday, January 11, at 8 p.m. at the Old South Meeting House, 310 Washington Street. Trinity Church in Copley Square as part of "First Night 1991."

BSO principal horn Charles Kavalovski is soloist in Telemann's Concerto for Horn and Orchestra, on a program also including Bach's Brandenburg Concerto No. 6, Corelli's Suite for Strings, Mozart's D major Divertimento, K.136, and Bartók's Rumanian Dances. Tickets are $18 and $12 ($8 students and seniors). For further information, call (617) 426-2387.

Max Hobart conducts the Pro Arte Chamber Orchestra in the Boston premiere of *The Phantom of the Orchestra, or "The Dark Side of the Symphony,"* with a script by Justin Locke, on Saturday, January 12, at 2 p.m. at Sanders Theatre in Cambridge. Tickets are $22, $15, and $8. For more information, or to order tickets, call (617) 661-7067.

Ronald Knudsen leads the Newton Symphony Orchestra in Saint-Saëns's Violin Concerto No. 3 featuring soloist Alyssa Park in her east coast debut and Tchaikovsky's Symphony No. 2, the *Little Russian*, on Sunday, January 13, at 8 p.m. at Aquinas Junior College, 15 Walnut Park in Newton. Tickets are $14 and $12. Call (617) 965-2555 for further information.

The Boston Artists' Ensemble performs Borodin's String Quartet No. 2 in D, Webern's Five Pieces for String Quartet, and Bartók's String Quartet No. 1 on Friday, January 18, at 8 p.m. at the Chapel Gallery of the Second Church in Newton, and on Sunday, January 20, at 2:30 p.m. at the Peabody Museum in Salem. The performers include BSO members Tatiana Dimitriades, violin, Edward Gazouleas, viola, and Jonathan Miller, cello, the ensemble's founder, with violinist Sharan Leventhal. Tickets are $12 ($10 students and seniors). For reservations or further information, call (617) 527-8662.

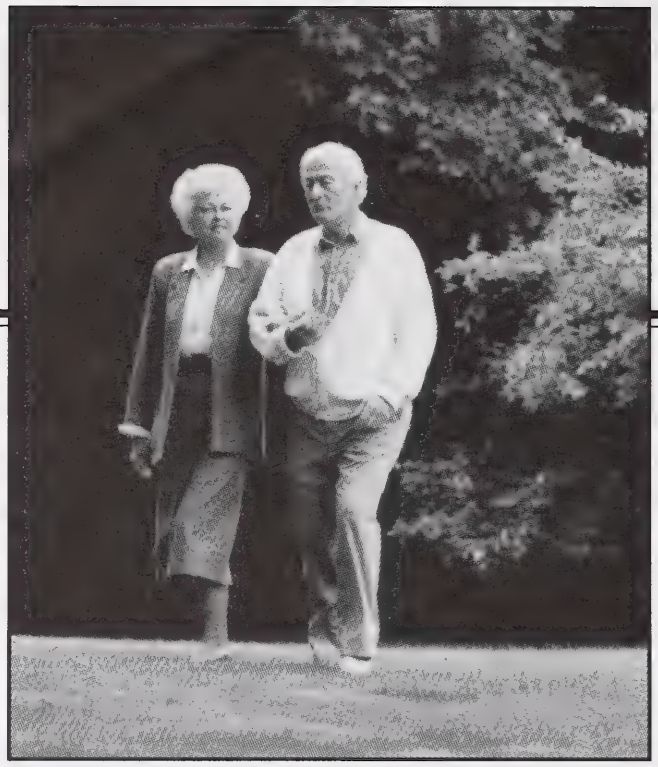
Max Hobart conducts the Civic Symphony Orchestra in its sixth annual Pops concert at the Royal Sonesta Hotel in Cambridge on Friday, January 25, at 8 p.m. The evening offers music of Rodgers and Hammerstein, dancing to Strauss waltzes, and a salute to the big bands, with guest host Ron Della Chiesa. Tickets are $30, including champagne and dessert. For more information, call (617) 566-2219.

Art Exhibits in the Cabot-Cahners Room

For the seventeenth year, a variety of Boston-area galleries, museums, schools, and nonprofit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through January 17 are works from the Water Street Gallery of Mattapoisett, a cooperative gallery specializing in landscapes and seascapes. This will be followed by works from the Robinson/Orange Gallery (January 17-February 19) and Comenos Fine Art (February 19-March 18). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

The Flower Decorating Committee

If you have ever attended a gala event or a pre-concert supper at Symphony Hall, you have seen the work of the BSAV Flower Decorating Committee, now in its seventh year. Led by co-chairs Linda Clark and Ann Macdonald, these dedicated volunteers lend their time and talent to plan and implement the decorations and floral arrangements that grace Symphony Hall from the opening of the BSO winter season through the spring Pops season. Besides providing decorations for many functions that take place in Symphony Hall, the group's activities range from hanging Christmas apples throughout the hallways to blowing up balloons for "Opening Night at Pops."



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Seiji Ozawa



Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his eighteenth year as the BSO's music director. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. This spring Mr. Ozawa will lead the orchestra on a seven-city North American tour; a tour to seven European cities will follow the 1991 Tanglewood season.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Saito Kinen Orchestra, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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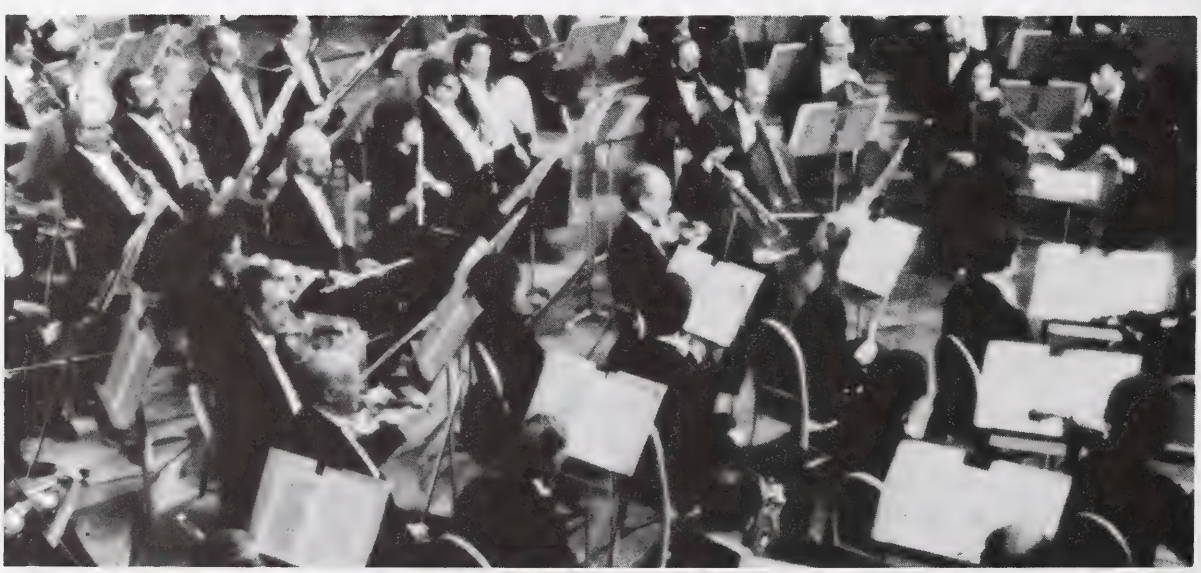
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Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
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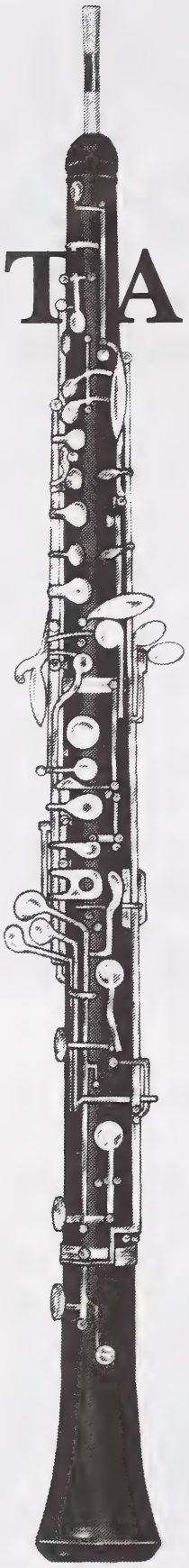
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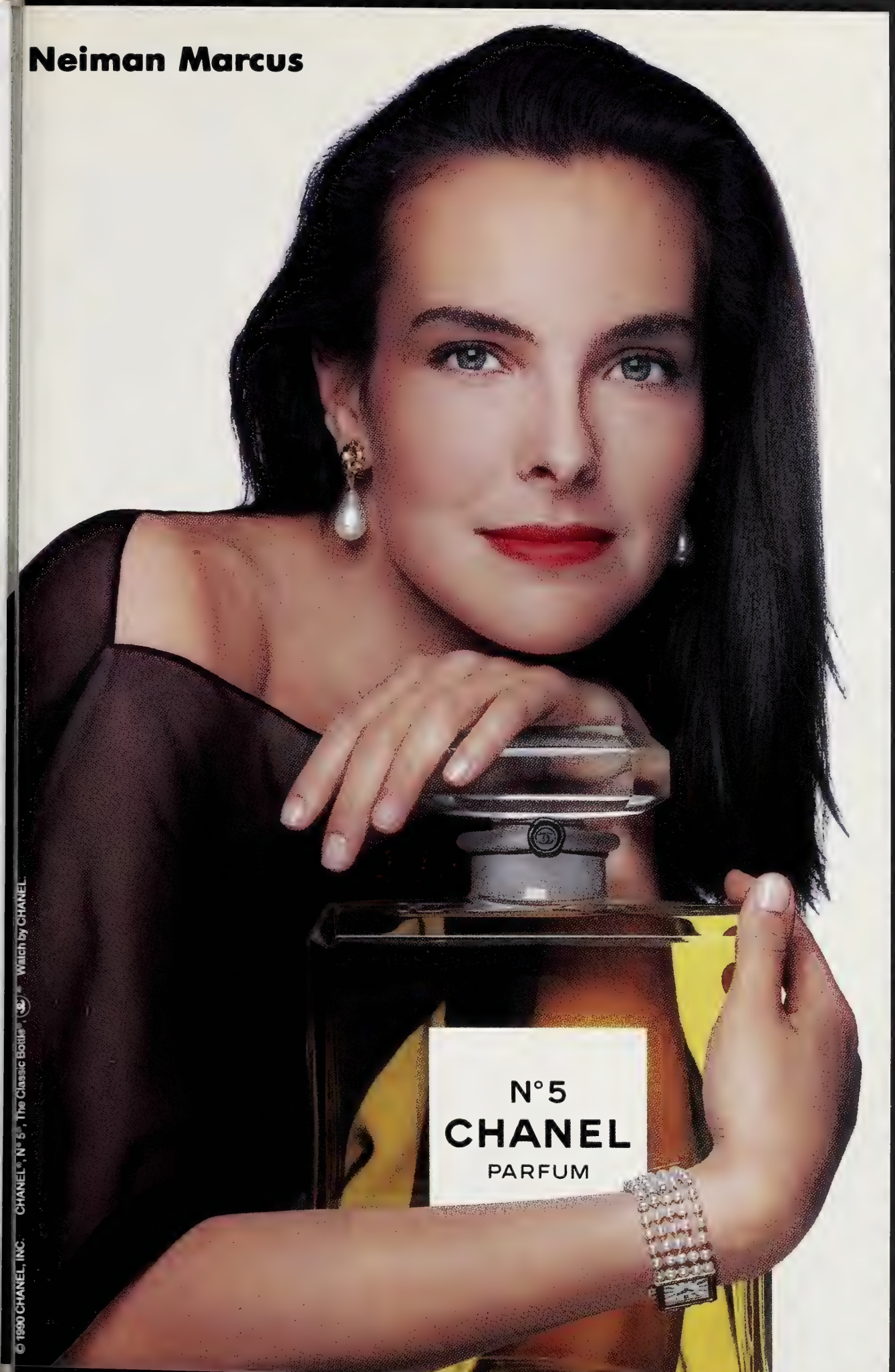
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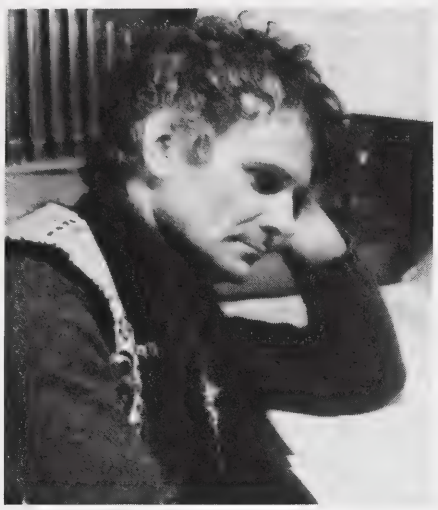
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Peter Maxwell Davies
Strathclyde Concerto No. 2, for cello and chamber orchestra



Peter Maxwell Davies was born in Manchester, England, on September 8, 1934, and lives on the island of Hoy, one of the Orkney Islands off the north coast of Scotland. In 1987 he was knighted for his services to music, becoming Sir Peter Maxwell Davies. The Strathclyde Concerto *No. 2 is one of an ongoing series of ten concertos for solo instrument and chamber orchestra written specifically for the Scottish Chamber Orchestra, of which he is Associate Conductor/Composer. In commissioning the Strathclyde Concertos, the Scottish Chamber Orchestra was joined by the Strathclyde Regional Council, with funds provided by the latter and by the Scottish Arts Council. The* Strathclyde Concerto *No. 2 was written in 1988 and premiered by the Scottish Chamber Orchestra under the composer's direction in the City Hall, Glasgow, on February 1, 1989; the soloist was William Conway. These are the first performances by the Boston Symphony Orchestra. In addition to the solo cello, the score calls for two each of flutes (second doubling piccolo), oboes, clarinets (second doubling bass clarinet), bassoons, horns, and trumpets, plus timpani and strings.*

Peter Maxwell Davies composed his large-scale, colorful, dense, and technically difficult Symphony No. 2 for the Boston Symphony Orchestra's centennial. The work to be heard here is strikingly different in character, though no less inspired by the starkly beautiful views of the sea from the composer's home in the Orkneys. At roughly thirty minutes, the *Strathclyde Concerto* No. 2 is half the length of the symphony and is scored for a chamber orchestra in a pellucid, open style. Where the symphony's effects often depended on masses of color and complex rhythms, the concerto feels altogether more linear in conception—a sketch in colored pencils rather than a canvas thickly daubed with oils. Yet both scores reflect the fertile musical mind of one of Britain's leading composers.

Already in 1981, when his Second Symphony was premiered, Peter Maxwell Davies boasted a large and varied catalogue of works, and that catalogue has grown apace in the ensuing decade, now numbering over one hundred and fifty published works in virtually every medium. He has, in the meantime, been a visiting teacher at Harvard, become a frequent conductor of the Scottish Chamber Orchestra, and received an honorary doctorate from the University of Edinburgh.

Throughout his career, Maxwell Davies has managed to combine organizational and conducting activities with composing, though nowadays he tends to divide his year into sections devoted just to one or the other at any given time. Along with Harrison Birtwistle, he was an organizer and director of the Pierrot Players, then of their successor, The Fires of London, with which he was associated from 1971 until the ensemble's dispersal. In addition, he taught at several levels, first at the Cirencester Grammar School, where his experiences making music with children had an important effect on one aspect of his output, the creation of imaginative and challenging scores especially for young performers, including an entire series of operas designed to be played and sung by performers of grade school or high school age. He was a visiting composer at Adelaide University in Australia and professor of composition at the Royal Northern College of Music in his native Manchester. In 1980 he became director of the Dartington Summer School of Music, a center for young contemporary composers.

Much of his early music bears a constructive and cerebral relationship to music from other times and places, especially what is now called "early music." A large number of his works employ thematic materials from the enormous repertory of melodies known as plainchant (from his *St. Michael Sonata* for seventeen winds and brass instruments and *Alma redemptoris mater* for six wind instruments, both composed in 1957, right up to recent scores). He has, moveoever, drawn upon technical devices of earlier times that have dropped out of practice, as in the fearsomely difficult orchestral score *Prolation* (1959). He has found inspiration in the *Vespers* of Claudio Monteverdi (the String Quartet, *Leopardi Fragments*, and Sinfonia for chamber orchestra, all from the early 1960s), and from his compatriot, the Tudor composer John Taverner, whose *In nomine* inspired the First and Second fantasias for orchestra (1962 and 1964), while the composer's life—freely treated—provided the subject matter for the opera *Taverner* (1970, performed by the Opera Company of Boston in 1986), an effective theatrical treatment of one man's crisis of conscience.

In the late 1960s, Maxwell Davies' music became more intensely and explicitly theatrical, though he continued to interpret the past in terms of our own times. Many of his works from that time on were conceived for the extraordinary virtuosos of the Pierrot Players and The Fires of London, with elements of staging required by the compositions themselves and often involving the instrumentalists in the action as well as singing actors. The best-known of these works are *Eight Songs for a Mad King* and *Vesalii Icones* (both 1969).

In the two decades since the performance of his opera *Taverner* and his decision to move to a lone habitation in the Outer Hebrides (a decision that substantially shaped his musical vision while seeming scarcely to have interfered with his performing life), his creative output has remained prolific and extraordinarily varied. His output from this period includes film scores, works for instrumental solo and chamber ensemble, several chamber operas (among them *The Lighthouse*, one of the most frequently per-

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formed of contemporary operas, having enjoyed over sixty productions worldwide including a memorable American premiere at the Boston Shakespeare Company under the direction of Peter Sellars), children's operas, four symphonies, a violin concerto for Isaac Stern, and the hugely popular *An Orkney Wedding, with Sunrise* (commissioned for the hundredth anniversary of the Boston Pops in 1985). One series of works, including a Brass Quintet written for Empire Brass and a piano sonata, were musical outgrowths from the Second Symphony. Another series of works employed chamber-orchestra forces. First came the *Sinfonia concertante* of 1982, quickly followed by two works written for the Scottish Chamber Orchestra, *Into the Labyrinth* (1983), a sombre and intense slow movement with tenor solo, and the lively *Sinfonietta Accademica* (1983), which, despite its title implying a dry pedanticism, offers references to folk-fiddling in its string parts.

Working with the Scottish Chamber Orchestra as conductor of Mozart's Oboe Concerto in C, K.314, suggested to Davies the idea of composing a concerto for the ensemble's principal oboist, Robin Miller. This would allow the composer to extend the lyrical impulse that so strikingly characterizes his Violin Concerto, written in 1985 for Isaac Stern. And from that single concerto he conceived the idea of a whole series of concertos—the "Strathclyde Concertos"—written for players he knows well, conceived as a sort of musical family, each of which is individual in character, particularly as determined by the solo instrument or instruments, yet partakes of a certain family resemblance in overall outlook. This can be seen as a latter-day equivalent to the Brandenburg Concertos of Bach. Already the composer has completed two further Strathclyde Concertos.

In introducing his Symphony No. 2 to Boston Symphony audiences, the composer wrote, "At the foot of the cliff before my window, the Atlantic and the North Sea meet, with all the complex interweaving of currents and wave shapes, and the conflicts of weather, that such an encounter implies." If his symphony was a response to the

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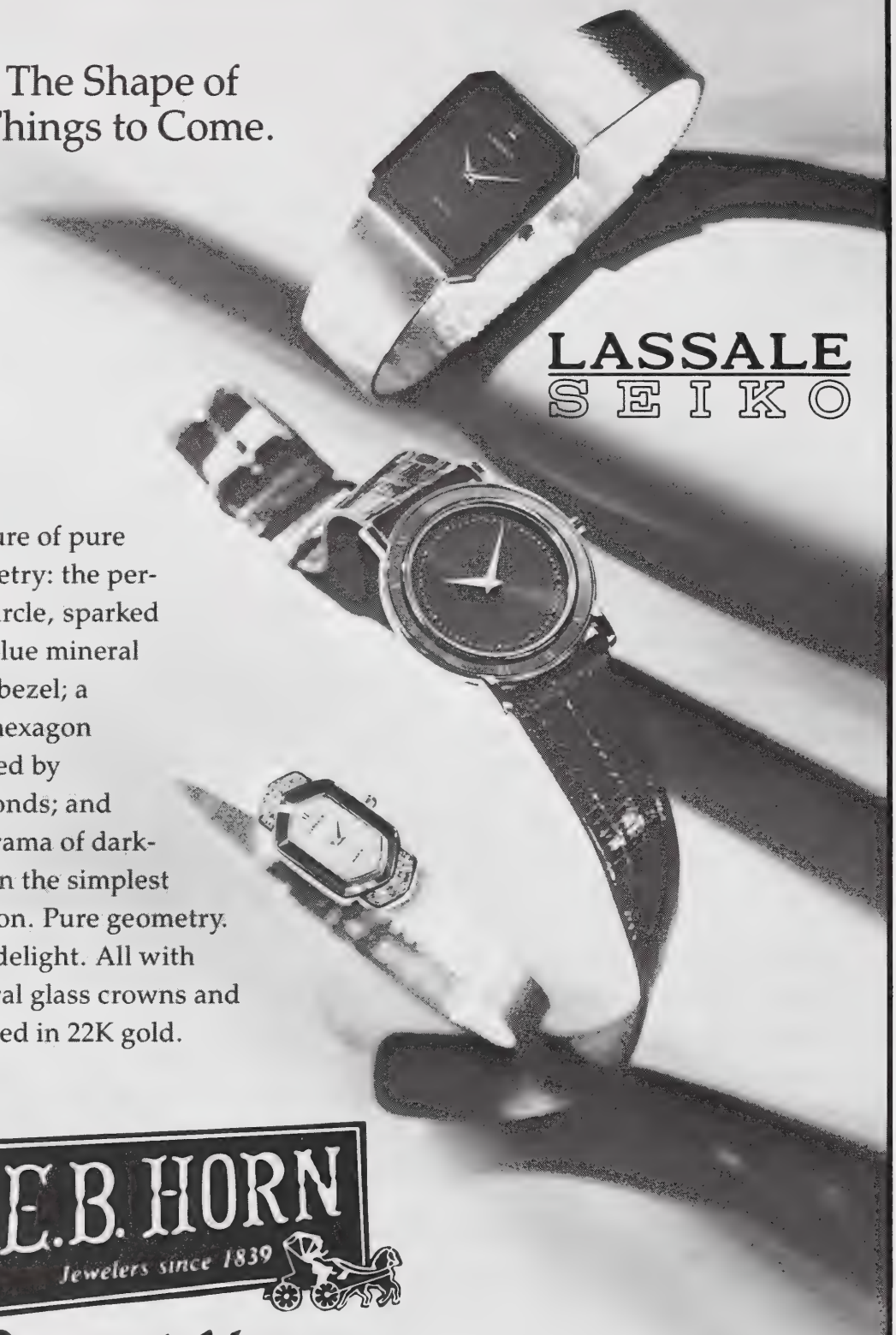
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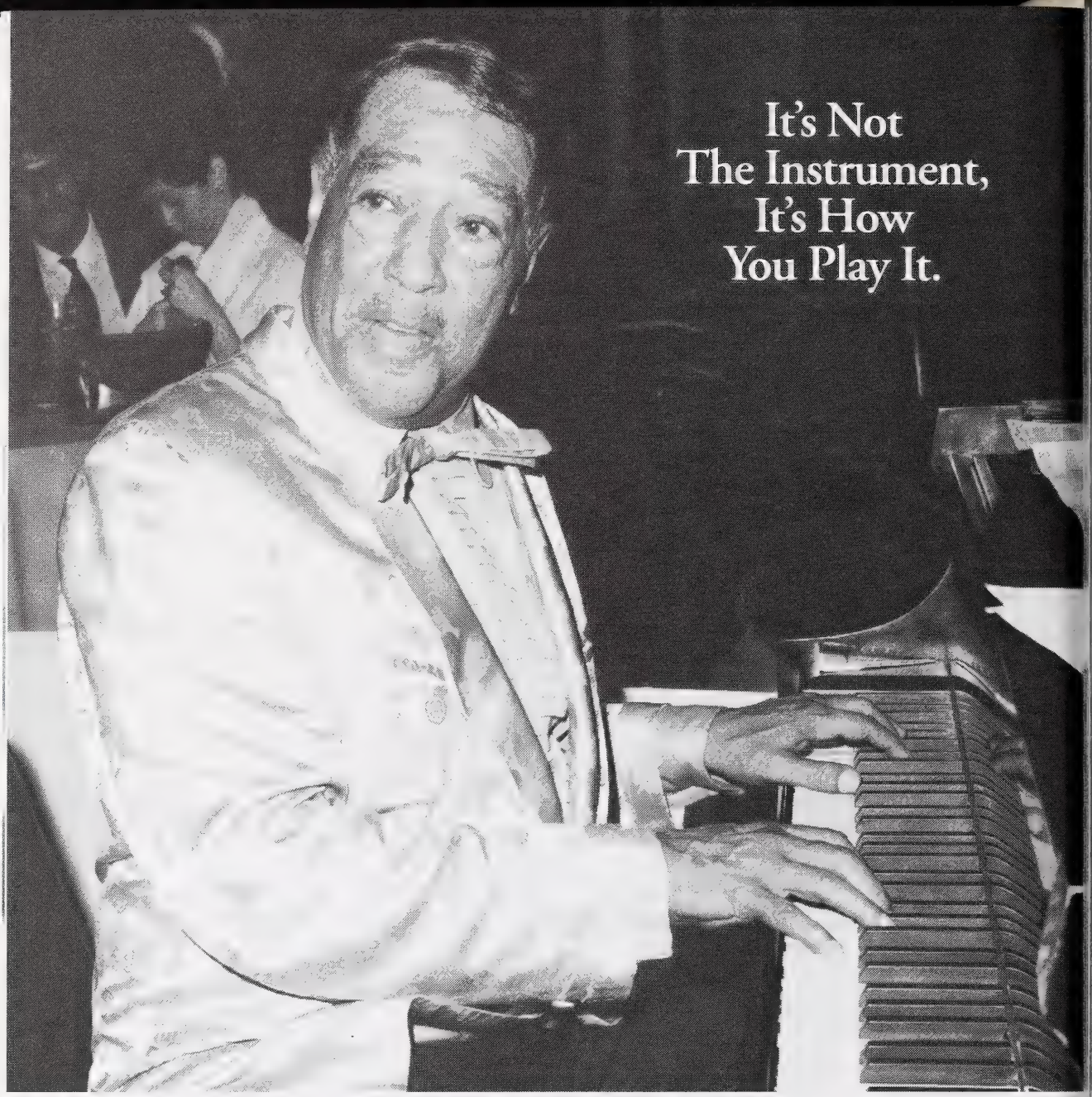
force of the waves that thundered so near to him, the *Strathclyde Concerto* No. 2 is similarly a response to scenes viewed particularly from the top of that lonely cliff. The primary impulse of the concerto is lyrical; the principal melodic ideas are generated (as often happens with Davies) from a visual image, birds in flight—gliding, soaring, or swooping down over the lonely ocean.

At the outset low strings and bass clarinet sustain a quiet B-flat, over which the soloist rises in graceful arcs. This opening movement lacks almost entirely the dramatic opposition between soloist and orchestra that is fundamental to the classical conception of concerto. For much of the first movement (Moderato) the instruments of the orchestra provide a coloristic background against which the soloist sings in increasingly rapturous and florid strains. Gradually most of the orchestra joins in, interrupting the solo line with sharp, almost violent punctuation. Nothing daunted, the solo cello resumes its serene song. The brass instruments play an increasing role in the dialogue, the trumpets' first entrance interrupting the solo with rather mysterious, muted sounds, then (after another statement by the solo cello) joining with the horns in a somewhat more vehement interruption. The solo line grows more assertive, sweeping broadly up and down through its range. Only now does the entire orchestra, fortissimo, enter all together, cutting off the soloist's line, then dropping out as the cellist begins an extended cadenza. The brasses, in particular, attempt to interrupt, finally pounding forth accelerating hammerblows, against which the solo cello descends in broad steps downward through its range and finally stops, pounded into silence by the increasing vigor of the orchestra.

The second movement (Lento) begins with darkly sustained sonorities in the low strings. The solo cello again begins a lyrical song, climbing slowly and then descending, as the low strings begin a trill that initiates a brightening of color and mood. Soon the upper woodwinds enter against high string tremolos, and the entire ensemble takes on a shimmering brilliance. This sonority, too, was inspired by a visual image, the appearance of a shoal of mackerel swimming in the bay below the composer's house, their bodies glittering in the sunshine. The iridescence dies away; a short cadenza leads to the meditative close.

The finale (Allegro moderato) offers a lively and vigorous play of rhythms and colors. The middle part plays with a familiar rhythmic germ, a sharp short-long figure sometimes called the "Scotch snap," which here, accompanied by a grand whirl passed back and forth between first bassoon and bass clarinet hinting at the skirl of bagpipes, suggests a touch of Scottish folk dance. This builds in a gradual accelerando that seems about to lead into a brilliant climax, but instead the soloist again turns inward to a hushed, sustained coda, ending in chill tremolos from the strings and a final spasmodic outburst from the winds.

—S.L.



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Wolfgang Amadè Mozart
Symphony No. 40 in G minor, K.550



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756 and died in Vienna on December 5, 1791. His last three symphonies, K. 543, 550, and 551, were all composed during the summer of 1788, probably for a series of subscription concerts that seem not to have taken place. The dates of the first performances are unknown. Symphony No. 40 in G minor, K.550, was completed on July 25, 1788. Its first performance in America was given by the Philharmonic Society of New York under Henry C. Timm on January 9, 1847; the symphony came to Boston five years later in a performance by the Germania Musical Society under Carl Bergmann on February 7, 1852. Georg Henschel conducted the first performance by the Boston Symphony Orchestra on January 25, 1884. Since then BSO performances have been given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Karl Muck, Otto Urack, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Alfredo Casella, Bruno Walter, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Leonard Bernstein, William Steinberg, Joseph Silverstein, Seiji Ozawa, Neville Marriner, Kurt Masur, Christoph Eschenbach, Edo de Waart (who led the most recent Tanglewood performance in August 1988), and Jesús López-Cobos (who led the most recent subcription performances in February 1989). The score originally called for flute, two each of oboes, bassoons, and horns, plus strings. Later Mozart rewrote the two oboe parts for two each of oboes and clarinets, and it is the version with clarinets that will be heard at these performances.

One of the greatest miracles in the history of music was Mozart's achievement in the summer of 1788, composing his last three symphonies all in the space of six weeks. The sheer speed is daunting; even more impressive is the striking variety between the three works, each of which has a character and mood all its own. The middle work, in G minor, was completed on July 25; we have no record that any of these symphonies was ever performed in Mozart's lifetime, though he is unlikely to have composed something as elaborate as a symphony (much less *three* of them) purely "on spec," and he must have anticipated some concert series on which they would be heard.

By June 1788 Mozart's fortunes had entered on the long, steady decline that culminated in his death, at age thirty-five, three-and-a-half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period he gave ten concerts!) and he was writing a sheaf of piano concertos and other works. Mozart seems to have been the sort of openhanded type who could never stop spending money faster than he earned it, and when the Viennese public found other novelties for amusement, Mozart's star began to fall. He had hoped to obtain financial stability through the performances of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the piece was sim-



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A Brief History of the Boston Symphony Orchestra

Now in its 110th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrated its fiftieth anniversary this past summer. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition that would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his eighteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of Tanglewood Music Center, and recent works commissioned from such prominent composers as John Cage, Hans Werner Henze, Peter Lieberson, and Bernard Rands. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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Wolfgang Amadè Mozart
Overture to *The Marriage of Figaro*, K.492



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He began his opera, Le nozze di Figaro *(*The Marriage of Figaro*), on a libretto by Lorenzo da Ponte, about October 1785 and completed it on April 29, 1786; the first performance took place at the Burgtheater in Vienna on May 1, 1786. The overture was first heard in the United States in a performance by an unnamed orchestra and chorus in Philadelphia on February 21, 1804. Wilhelm Gericke introduced it to the Boston Symphony Orchestra repertory in January 1887. It has also been heard in BSO concerts under the direction of Emil Paur, Carl Wendling, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Eugene Goossens, Vladimir Golschmann, Charles Munch (who led the most recent subscription performances in 1951), Erich Leinsdorf, Seiji Ozawa, and Yuri Temirkanov, whose Tanglewood performance in July 1988 was the orchestra's most recent. The overture is scored for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.*

Mozart's three great Italian comic operas to librettos by Lorenzo da Ponte are all different from one another, but they all share the composer's extraordinary dramatic insight into human emotion and human weakness. It is an understanding that allows the composer to create human beings, even of characters that in other hands might only be cardboard stereotypes, and to reveal their hurts and their humanity even in scenes that make us laugh at their foibles or sympathize with their sorrows.

The first of these three operas daringly drew its libretto from a French comedy that had been banned from Vienna for political reasons. Beaumarchais' *Le Mariage de Figaro*, produced in 1784, had shown a wise-cracking servant who managed to foil his master's nefarious design on the servant's bride-to-be. In outline it was not greatly different from any number of stylish comedies of the day, but Beaumarchais' characters were far more politically outspoken than had been the case in earlier comedies, and the implications of the drama discomfitted aristocrats and crowned heads—especially since only the year before a great colonial empire, England, had lost a war to rebellious colonists on the other side of the ocean, ushering in a generation in which kings sat uneasily on their thrones.

Mozart took Lorenzo da Ponte's adaptation of Beaumarchais' comedy and converted it into one of the great human stories of the musical theater. The characters live in their music as few characters in any opera. They experience "a crazy day" (to translate the subtitle given the opera in Vienna) in which true love triumphs over lechery, but not without ambiguity or ambivalence, and not before we have laughed at delightful scenes of comic invention and sympathized with near-heartbreak. The overture, which was written last (just two days before the premiere), does not quote any material from the opera at all, but its brilliance and non-stop hustle set the emotional tempo for the "crazy day" to follow.

—Steven Ledbetter

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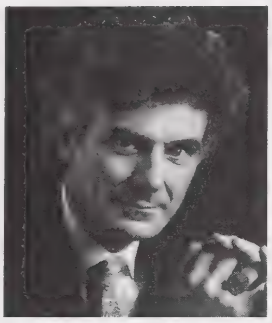
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Ralph Kirshbaum's appearances include performances with orchestra, solo recitals, and chamber music. During the 1990-91 season he plays recitals at New York's 92nd Street Y and in Washington, D.C. He performs with the Boston, Pittsburgh, Indianapolis, Utah, and Quebec symphony orchestras, in works by Schumann, Dvořák, Lutosławski, and Maxwell Davies, among others. Abroad, he tours in Europe, Japan, and Australia. Last season Mr. Kirshbaum appeared with Christoph von Dohnányi and the Cleveland Orchestra in Cleveland, Washington, D.C., and New York, giving the United States premiere of Sir Peter Maxwell Davies' *Strathclyde Concerto* No. 2, a work for which the composer gave Mr. Kirshbaum the exclusive North American rights. He has performed the major cello concertos with many of the major orchestras in the United States, including those of Chicago, Los Angeles, San Francisco, and Baltimore. Since his orchestral debut in London in 1972 with the New Philharmonia Orchestra, he has toured in Germany, Denmark, Hungary, Finland, Sweden, and Austria, appearing as soloist with the London Symphony, the Royal Danish Orchestra, the Stockholm Philharmonic, the Gürzenich Orchestra of Cologne, the Munich Philharmonic, and the London Philharmonic under Sir Georg Solti. He has performed all six of Bach's Suites for unaccompanied cello in London's Wigmore Hall. Mr. Kirshbaum has played at many of the world's foremost music festivals, including Edinburgh, Lucerne, South Bank, Ravinia, Mostly Mozart at Lincoln Center, Caramoor, the Hollywood Bowl, Chautauqua, and the Santa Fe Chamber Music Festival. He gives master classes in England, where he now resides, and at the Juilliard School of Music; he appears often on British television. His recent recordings include the Barber Concerto, on Virgin Records, and the Brahms string sextets with the Juilliard Quartet and Walter Trampler, on CBS Masterworks. He has recorded Tippett's Triple Concerto with Sir Colin Davis and the London Symphony for Philips, and the Elgar and Walton cello concertos with Sir Alexander Gibson and the Scottish National Orchestra for Chandos. Born in Texas, Ralph Kirshbaum attended Yale University. His numerous grants and prizes included a special grant from the French government for musical study in Paris, and top prizes in the First International Cassado Competition in Florence in 1969 and the Fourth International Tchaikovsky Competition in 1970. Mr. Kirshbaum made his Boston Symphony debut in January 1982 as a soloist in Tippett's Triple Concerto for violin, viola, and cello, returning with the Walton concerto in the fall of 1982 and the Elgar concerto in February 1985.

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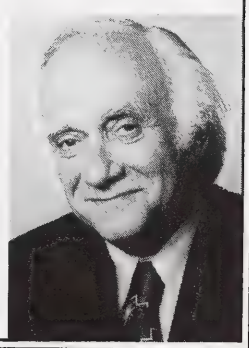
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ply too serious to suit the taste of the court. Neither opera, then, had much improved the Mozart family exchequer, and by early June 1788, only weeks after the Vienna premiere of *Don Giovanni*, Mozart was forced to write to his friend and fellow Mason, Michael Puchberg, requesting the loan of 100 gulden. Again on June 17 he needed money to pay his landlord and asked Puchberg for a few hundred gulden "until tomorrow." Yet again on the 27th he wrote to thank Puchberg for the money so freely lent him, but also to report that he needed still more and did not know where to turn for it.

Clearly Mozart was in serious financial difficulty, a situation that scarcely ever changed for the rest of his life. During the summer he composed some educational pieces, which could serve students well, and some easy pieces, which might be expected to have a good sale when published. Yet he also composed three whole symphonies, an unlikely solution to his money problems, unless he had some plan of using them in a practical way to support his family. His first letter to Puchberg referred to "concerts in the Casino" from which he hoped to obtain subscription money in order to repay his debts. It seems, then, that he wrote all three of the symphonies with the aim of introducing them at his own concerts. But as far as we know the concerts never took place, and Mozart probably never heard these three great contributions to the symphonic repertory.

The symphony conventionally numbered 40 (Mozart did not number any of his symphonies) was destined to become Mozart's most famous. We refer to it casually as "the G minor symphony," despite the fact that he had already written a fine symphony in the same key more than a decade before. It was one of the few Mozart symphonies to remain in the repertory throughout the Romantic era, thanks largely to its "romantic" use of the minor mode, though no less perceptive a critic than Robert Schumann failed to find in it the pathos that seems so striking to us; Schumann regarded the symphony merely as a work of grace and charm. This view of the work

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is a striking illustration of the way stylistic change—in particular the extremes of romanticism—made the great achievements of the preceding generation seem limited in expressive quality. Only in our century, through the perspective offered by distance and fuller understanding of the way music functioned in Mozart's own time, can we appreciate the expressive variety, ambiguity, and power in a musical language that is so polished and precise. Yet that polish conceals an element of the demonic, not least in the fact that this symphony remains in the minor through the last movement, when virtually all other minor-key symphonies of the day would relent and offer a cheerful last movement in the major.

The opening is nearly unique among classical symphonies—a hushed rustling, growing out of silence. A symphony is a public event, and in Mozart's day it was customary to begin with a grand *coup d'archet*, a loud chord played with a downbow in all the strings, to get things off to a solid start (the performances were conductorless), to establish the home key in no uncertain terms, and possibly to shush the audience. Even in those Mozart symphonies in which the allegro starts softly, it is always preceded by a slow introduction that begins *forte*. But in Symphony No. 40 we are hustled into the middle of things almost without realizing it. The theme emphasizes an expressive falling semitone, an age-old expression of yearning; and the melody and accompaniment raise questions about where the beat really falls in the phrase. Modulation begins already after the first emphatic cadence, and we soon reach the second theme in the relative major. Here we have to give Schumann full points: even if the passion of the symphony was lost on him, no one can dispute the grace of the new theme, with its passing chromatic tones, which prove to have consequences later. The ambiguity of phrasing so important in this movement is splendidly illustrated in the return to the main theme at the recapitulation, where the violins are already playing the long upbeat to the opening phrase during the last two measures of the development, while the winds are winding down to the cadence. The continued power of the minor mode over the expressive forces of the symphony becomes clear in the recapitulation when the second theme, instead of returning in the major, now arrives in the minor, further darkening the mood.

The slow movement is in the related major key of E-flat, but it is filled with passing chromatic figures and melodic sighs, linking it to the expressive world of the first movement. Moreover it is cast as a full sonata-form movement, which lends it greater weight. The development section remains tense in its harmonic adventures before returning to the home key for the recapitulation. The Menuetto, ostensibly a dance genre, is much too severe to suggest dancing at all; only the contrasting Trio, in the major mode, offers a brief respite from the prevailing chromatic character.

The last movement is, like the first, in G minor throughout, a very rare case in the eighteenth century, in which the minor was regarded as unstable and generally avoided at the very end of works. Even in those cases where the finale begins in the minor, the sun almost always emerges in the coda. But Mozart reiterates the minor mode throughout, building the development almost entirely out of the movement's opening figure (which arpeggiates the minor triad), leading still further into daring harmonic realms before whirling home to the recapitulation. Even there he stays resolutely in G minor. Here, as in the first movement, the second theme appeared in the major during the exposition, but its return at the recapitulation—now in G minor—signals that there is no respite. Grace and charm (as Schumann noted) are indeed present, but Mozart offers obsessive energy and passion, too.

—S.L.

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Over the years, a large majority of the new works of Peter Maxwell Davies have been discussed, analyzed, and evaluated in *Tempo*, the informative new-music journal published by Boosey & Hawkes. A broad selection of these articles (predating 1980) was gathered together by Stephen Pruslin as Tempo Booklet No. 2, which provides a fair survey of Maxwell Davies' work up to that time. Further information and references may be found in Stephen Walsh's article in The New Grove. Paul Griffith's *Peter Maxwell Davies* (Robson Books) has much useful information as well, including analytical commentary and interviews with the composer. A large part of his output has been recorded, though many of the older recordings have not yet made the transition to compact disc and are currently unavailable. The first two Strathclyde Concertos have been recorded by the original performers, oboist Robin Miller in Concerto No. 1 and cellist William Conway in Concerto No. 2, with the composer conducting the Scottish Chamber Orchestra (Unicorn-Kanchana).

Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, The Music* is still worth knowing (Oxford paperback). Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback), though frustrating to read since it is built up out of many short sections dealing primarily with Mozart's character, personality, and genius, provides a stimulating point of view for readers who have not followed the recent specialist literature on the composer.

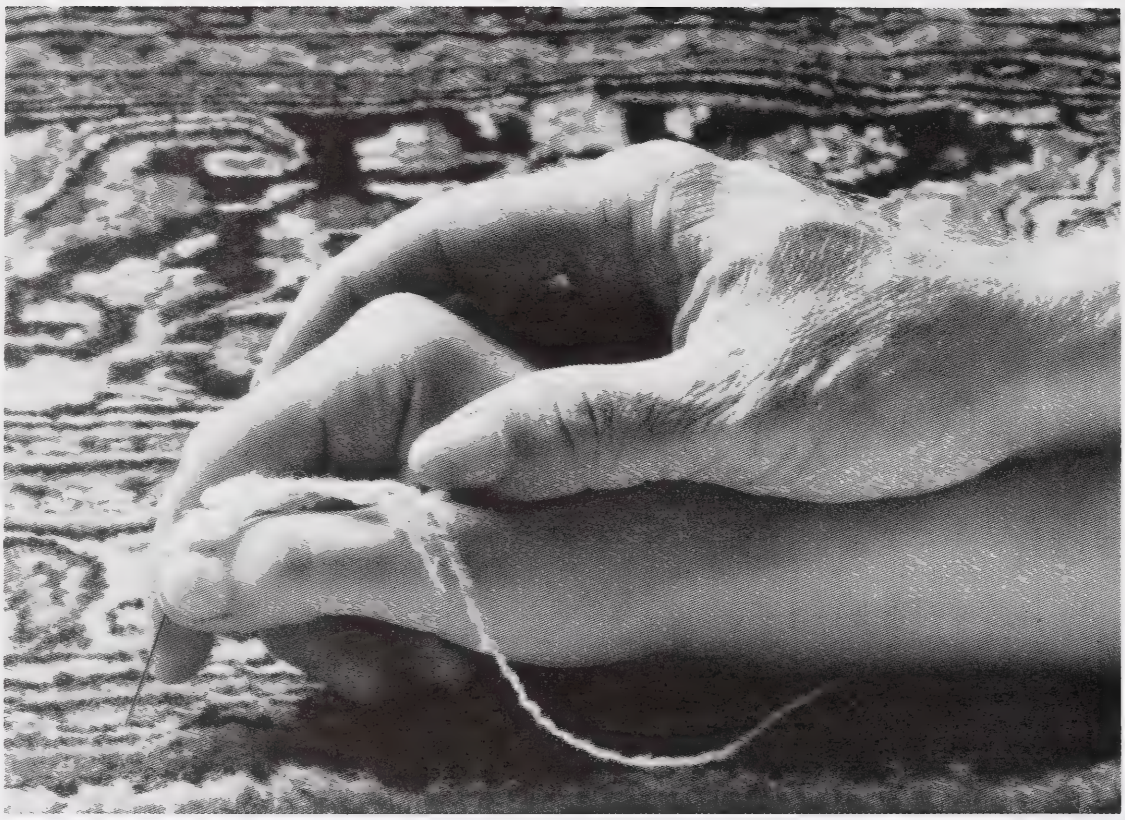
Just published in anticipation of this year's many commemorations of the 200th anniversary of the composer's death, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books), is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know. A distinguished roster of specialists writes about the historical background of Mozart's life, the musical world in which Mozart lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths

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and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable book. I know nothing quite like this for any other composer: detailed and scholarly for the specialist, wide-ranging, yet accessible to the general music-lover.

The most thorough and extended discussion of Mozart's symphonies is Neal Zaslaw's splendid new book, *Mozart's Symphonies: Context, Performance Practice, Reception* (Oxford), which assembles just about everything known about each piece: its compositional history, performances in Mozart's day, and analytical commentary. There are chapters on the Mozart symphonies by Jens Peter Larsen in *The Mozart Companion*, edited by Donald Mitchell and H.C. Robbins Landon (Norton paperback), and by Hans Keller in *The Symphony*, edited by Robert Simpson (Pelican paperback). Donald Francis Tovey's analysis of the G minor symphony may be found in his *Essays in Musical Analysis* (Oxford paperback).

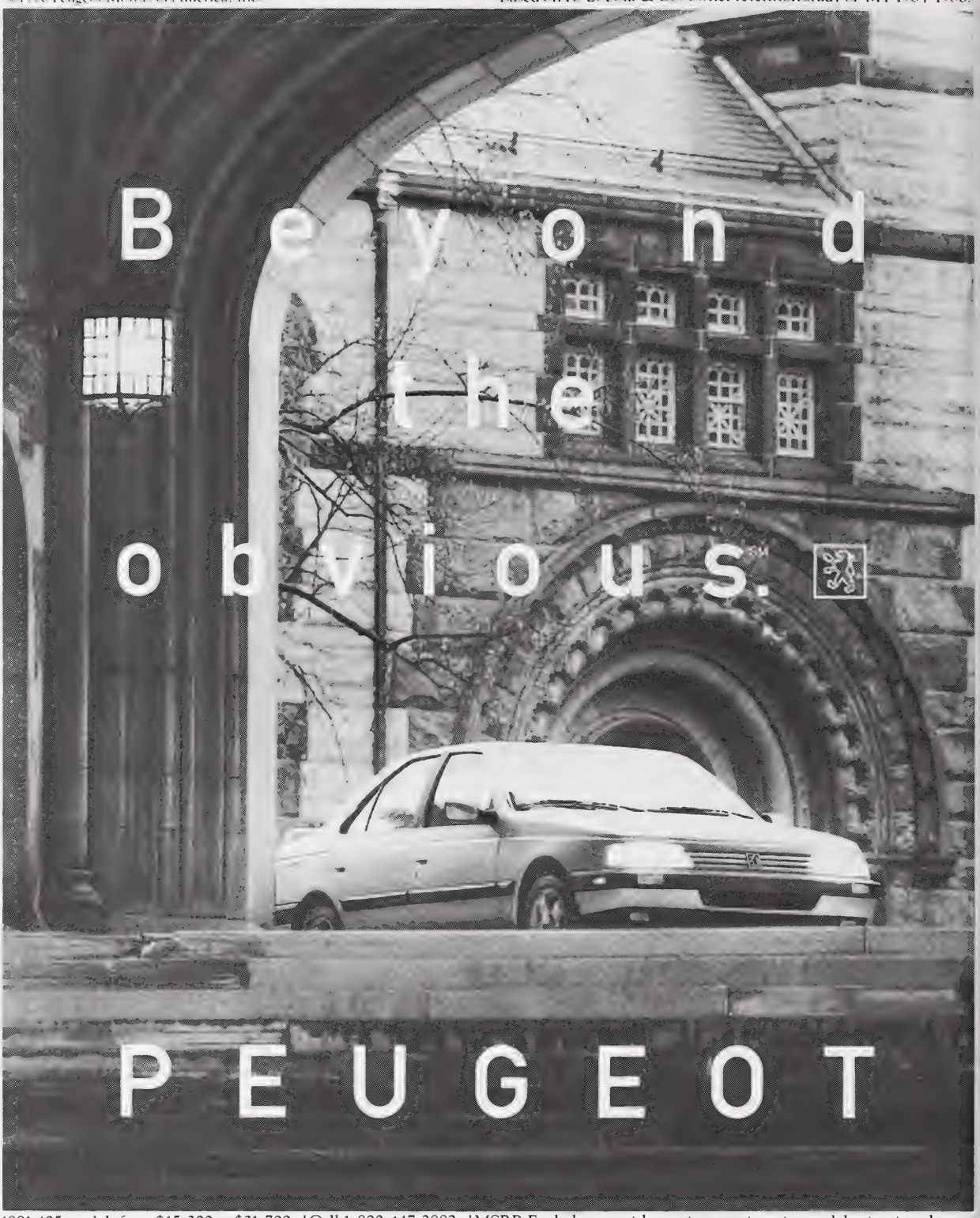
The overture to *The Marriage of Figaro* naturally opens any recording of the complete opera. Currently available performances include those of Erich Kleiber with the Vienna State Opera (London), Bernard Haitink with the London Philharmonic (Philips), Neville Marriner with the Academy of St. Martin-in-the-Fields (Philips), and Karl Böhm with the Berlin German Opera (DG); all of these are on three compact discs. Fritz Busch's famous 1930s performance from the Glyndebourne Festival has been reissued on Pearl (two compact discs). For just the overture, there is a superb period-instrument performance with Franz Brüggen leading the Orchestra of the 18th Century (Philips, coupled with Symphony No. 38) and a modern-instrument rendition by Neville Marriner and the Academy of St. Martin-in-the-Fields (Philips, coupled with eight other Mozart overtures).

It was the Mozart symphonies in the historical-instrument performances by the Academy of Ancient Music under the direction of Christopher Hogwood (Oiseau-Lyre) that sparked the modern interest in attempts to reconstruct the historical styles, sounds, and settings of the classical repertory, including the number of players and their physical placement (neither size nor arrangement was standardized in Mozart's day, different cities and different ensembles having their own character, largely for accidental reasons). Hogwood's performances of the complete Mozart symphonies—which includes many more works than other "complete" sets—are available on seventeen compact discs divided into seven "volumes"; K.550 is found in volume 6 of the series. His performance is also available singly, coupled with Symphony No. 31 (Oiseau-Lyre). Other conductors with sets of the traditional forty-one Mozart symphonies currently available include Erich Leinsdorf with the Philharmonic Symphony Orchestra of London (MCA, eight CDs) and Neville Marriner with the Academy of St. Martin-in-the-Fields (Philips, twelve CDs). Marriner's version is available as a single, coupled with symphonies 29 and 35. Other performances worth getting are those by Charles Mackerras with the Prague Chamber Orchestra (Telarc, coupled with Symphony No. 41, *Jupiter*), Sir Colin Davis with the Dresden State Orchestra (Philips, coupled with Symphony No. 36, *Linz*), Jeffrey Tate with the English Chamber Orchestra (London, coupled with the *Jupiter*), and George Szell with the Cleveland Orchestra (Columbia, coupled with *Eine kleine Nachtmusik* and the *Jupiter*).

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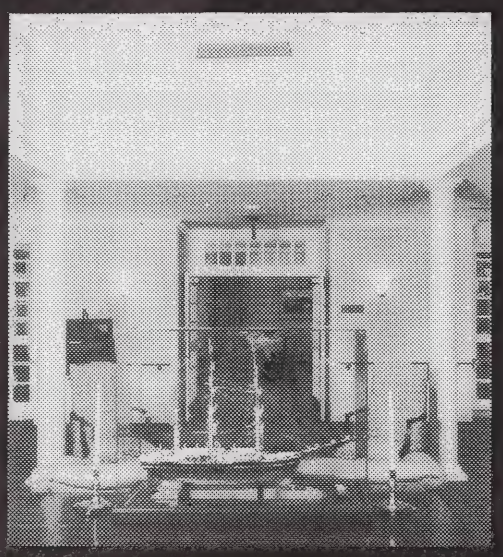
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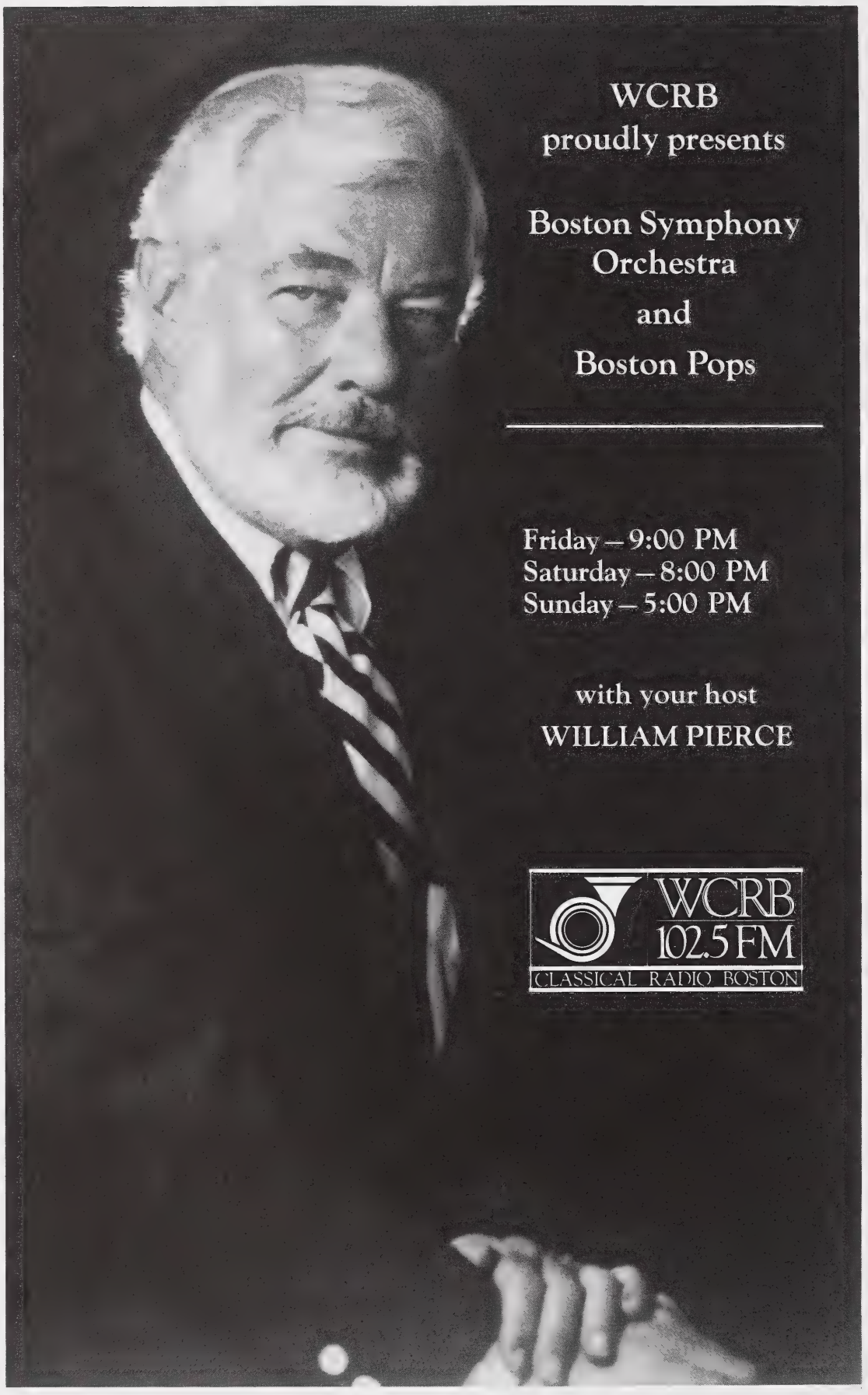
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Next Program . . .

Thursday, January 10, at 8
Friday, January 11, at 2
Saturday, January 12, at 8
Tuesday, January 15, at 8

JOHN ELIOT GARDINER conducting

MÉHUL — *La Chasse du jeune Henri*

CHABRIER — *Suite pastorale*

- Idylle
- Danse villageoise
- Sous-bois
- Scherzo-Valse

RAVEL — *Mother Goose* Suite

- Pavane of the Sleeping Beauty
- Tom Thumb
- Laideronnette, Empress of the Pagodas
- Conversations of Beauty and the Beast
- The Fairy Garden

INTERMISSION

BIZET — Symphony in C

- Allegro vivo
- Adagio
- Allegro vivace
- Allegro vivace

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Please note that there is a $1.75 handling fee for each ticket ordered by phone.

Coming Concerts . . .

Thursday 'D'—January 10, 8-9:55
Friday 'B'—January 11, 2-3:55
Saturday 'B'—January 12, 8-9:55
Tuesday 'B'—January 15, 8-9:55

JOHN ELIOT GARDINER conducting

MÉHUL	*La Chasse du jeune Henri*
CHABRIER	*Suite pastorale*
RAVEL	*Mother Goose* Suite
BIZET	Symphony in C

Wednesday, January 16, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—January 17, 8-9:40
Friday 'A'—January 18, 2-3:40
Saturday 'A'—January 19, 8-9:40
Tuesday 'C'—January 22, 8-9:40

ANDRÉ PREVIN conducting
JEAN-PHILIPPE COLLARD, piano

RACHMANINOFF	Piano Concerto No. 1
SHAPERO	Symphony for Classical Orchestra

Thursday, January 24, at 10:30 a.m.
Open Rehearsal
Evans Mirageas will discuss the program at 9:30 in Symphony Hall.
Thursday 'B'—January 24, 8-10
Friday 'B'—January 25, 2-4
Saturday 'B'—January 26, 8-10

SEIJI OZAWA conducting
MIDORI, violin

HAAS	Study for Strings
WIENIAWSKI	Violin Concerto No. 1
BARTÓK	Concerto for Orchestra

Friday Evening—February 8, 8-10
Tuesday 'B'—February 12, 8-10

ROBERT SPANO conducting
GARRICK OHLSSON, piano

CRUMB	*A Haunted Landscape*
GRIEG	Piano Concerto
SIBELIUS	Symphony No. 1

Programs and artists subject to change.

Broaden Your View.

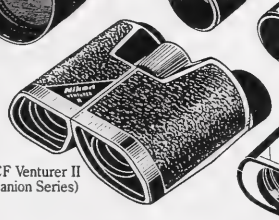


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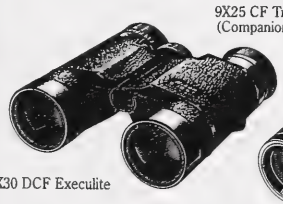
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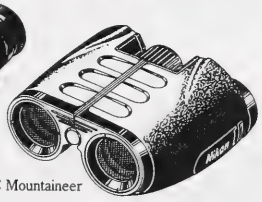
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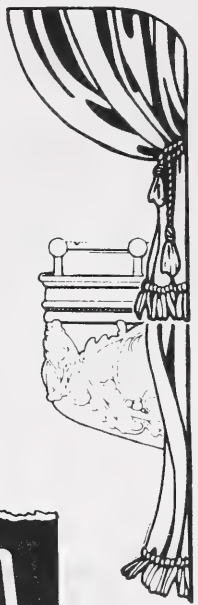
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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

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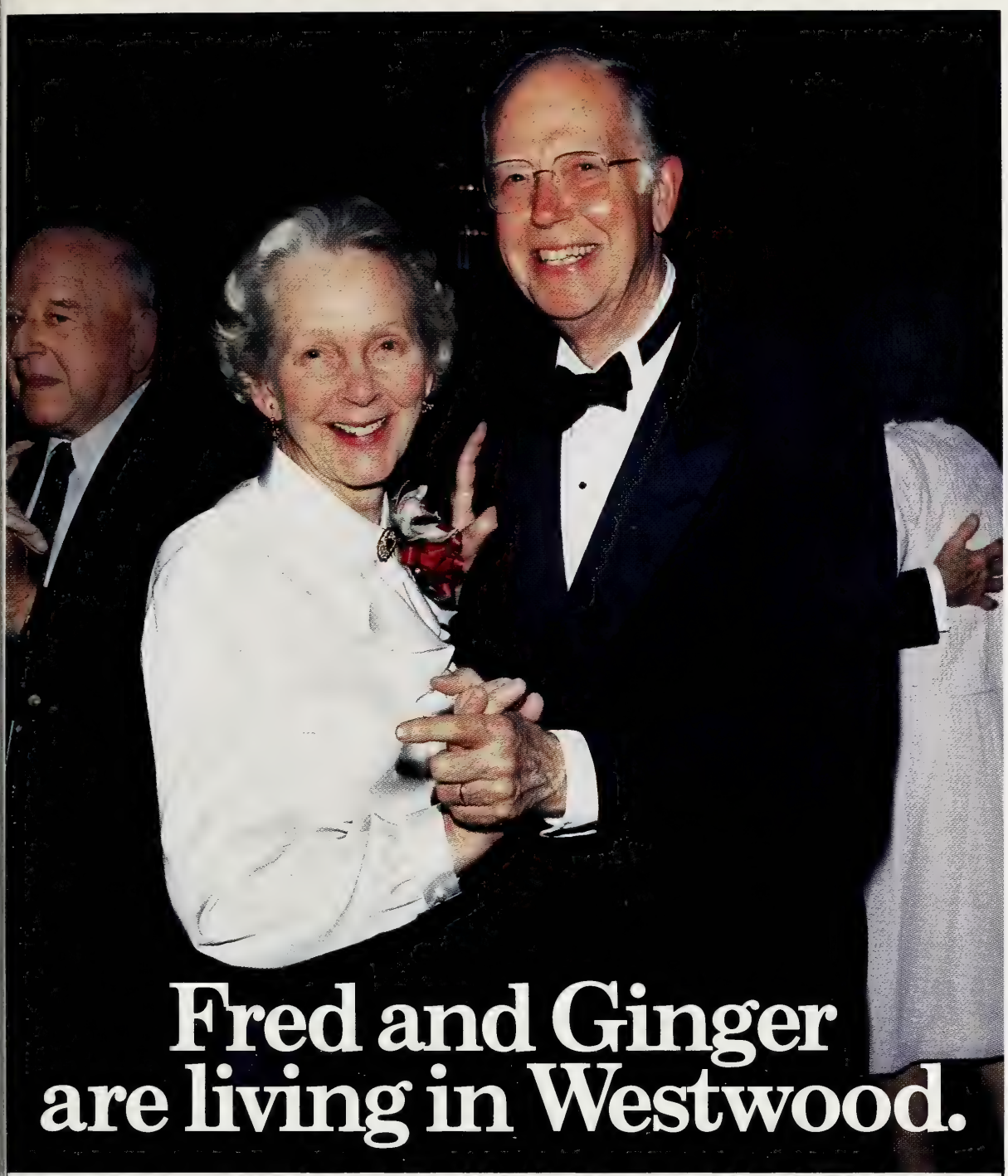
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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

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SUPPER CONCERT IV

Thursday, January 3, at 6
Tuesday, January 8, at 6

KEISUKE WAKAO, oboe
LAURENCE THORSTENBERG, oboe and English horn
THOMAS MARTIN, clarinet and basset horn
CRAIG NORDSTROM, clarinet and basset horn
RICHARD RANTI, bassoon
ROLAND SMALL, bassoon
JAY WADENPFUHL, horn
RICHARD MACKEY, horn

ALL-MOZART PROGRAM

Adagio in F for English horn, two basset horns, and bassoon, K.Anh.94(580a)

Messrs. THORSTENBERG, MARTIN, NORDSTROM, and SMALL

Kanonisches Adagio in F for two basset horns and bassoon, K.410

Messrs. MARTIN, NORDSTROM, and SMALL

Serenade No. 11 in E-flat for two oboes, two clarinets, two bassoons, and two horns, K.375

Allegro maestoso
Menuetto
Adagio
Menuetto
Allegro

Messrs. WAKAO, THORSTENBERG, MARTIN, NORDSTROM, RANTI, SMALL, WADENPFUHL, and MACKEY

Baldwin piano
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Wolfgang Amadè Mozart
Canonic Adagio in F for two basset horns and bassoon, K.410
Adagio in F for English horn, two basset horns, and bassoon, K.Anh.94(580a)
Serenade in E-flat for eight winds, K.375

The basset horn--actually a lower-pitched member of the clarinet family--is thought to have been invented by the Mayrhofer brothers, instrument makers in Passau, during the 1760s. No composer did more for the popularity of the instrument than Mozart, who was clearly enamored of its mellow sound. In the *Requiem* and in one of his wind serenades (in B-flat, K.361) he called for the use of a basset horn in F; elsewhere he used instruments pitched in other keys. For most composers after Mozart, the basset horn did not play a fundamental role in their work. Some of Mozart's basset horn pieces were written to be played during ceremonies in his Masonic lodge, since several of his brothers played the instrument. The Canonic Adagio in F was probably composed in 1782 (according to an analysis of the paper on which it is written), but we know of no occasion for which it might have been composed. Still, its very formality, the strictness of its canonic form, suggests the intention to use it in some kind of ceremony. The other Adagio in F was evidently written about 1788, but was not completely finished; Mozart wrote out the melodic line in full detail, but left the other parts merely drafted. It is reasonably likely that these works were written for two brothers, Anton and Johann Nepumuk Stadler, both gifted performers on the clarinet and basset horn, who were members of the court orchestra from 1781. (It was for Anton Stadler that Mozart composed his Clarinet Concerto and Clarinet Quintet.)

Mozart's larger works for wind ensemble are part of a tradition known as "*Harmoniemusik*" ("harmony music"), no doubt because the winds frequently functioned in symphonic writing of his day as harmonic support to the thematic material most often found in the strings. The standard "*Harmonie*" ensemble was based on two horns, with a pair of bassoons providing the bass, and one or more pairs of higher instruments--oboes, clarinets, or flutes--for the melodic line. This kind of ensemble was very effective for performances in the open air, where a good deal of music was heard at the time.

When Mozart arrived in Vienna in 1781, *Harmoniemusik* was not an important part of the musical milieu. But upon hearing rumors that the Emperor had decided to create a "harmony" ensemble, Mozart wrote the E-flat serenade in the hopes of gaining imperial favor. Originally he wrote the work as a sextet, for clarinets, horns, and bassoons, telling his father in a letter of November 3, 1781, that he had taken considerable pains with the work, still aiming at a court position. Unfortunately the Emperor decided to make his ensemble an octet, adding two oboes to the original six instruments. Mozart quickly updated his piece by adding two oboes to the original complement, while at the same time composing an entirely new serenade in C minor, K.388, conceived from the start for this instrumentation. It was his bad luck that the Emperor decided not to seek original compositions for his *Harmonie* ensemble but rather to order arrangements of tunes from the popular operas instead. As far as we know, none of Mozart's music of this type was heard by the Emperor or added to his library.

In the first, third, and fifth movements, Mozart took special pains to work the newly-added oboes into the texture organically. If the clarinets first stated the

dotted theme that opens the work, oboes take the lead in the fanfare figure that introduces the second theme, followed by brilliant rapid scales in the clarinets. The extended development passes the material through the whole ensemble and moves through one false ending before finally returning home for the recapitulation. The division of labor in the Adagio makes the oboes at least as important melodically as the clarinets, while the finale bustles with all the energy of a comic-opera ensemble, with every instrument doing its part in the free-for-all. The two Menuets and Trios, which come second and fourth, are scored more lightly. Here, whether for contrast of texture or just because he was in a hurry, Mozart simply superimposed the two new oboes onto the pre-existing sextet. Wind octets are less easily come by than, say, string quartets, so we hear this music far less frequently than we should, but Mozart's ear for instrumental color and his ability to craft material ideally suited to each participant make this serenade, and its siblings, a joyous experience whenever we have a chance to hear them.

--Steven Ledbetter

Keisuke Wakao joined the Boston Symphony Orchestra as its assistant principal oboist in the fall of 1990; he had previously been a member of the New World Symphony since its inaugural season. A native of Tokyo, Mr. Wakao received his performance diploma from the Manhattan School of Music, where he served on the faculty following his graduation in 1987. He performed with the New Japan Philharmonic under Seiji Ozawa in 1985 and made his concert debut performing Mozart's Oboe Concerto with the Tokyo Symphony Orchestra under Kazuyoshi Akiyama in the summer of 1989. Mr. Wakao studied with Joseph Robinson, principal oboist of the New York Philharmonic, with whom he gave a joint recital in Tokyo in 1984. While a Fellow at the Tanglewood Music Center in 1984 and 1987 he studied with Alfred Genovese and Ralph Gomberg. A finalist in the 1988 Lucarelli International Oboe Competition at Carnegie Hall, Mr. Wakao started the Keisuke Wakao Oboe Camp in Tokyo in 1988 and is currently on the faculty of the New England Conservatory of Music.

Laurence Thorstenberg joined the Boston Symphony Orchestra in 1964, when he was chosen by Erich Leinsdorf to succeed Louis Speyer as solo English horn. On various occasions over the years he has played in every position in the oboe section, including principal oboe, and regularly as solo oboe d'amore. Born in Salt Lake City, Utah, Mr. Thorstenberg studied oboe and chamber music under Marcel Tabuteau on a full scholarship at the Curtis Institute of Music; after graduation he participated for two years as solo oboe at the Marlboro Music Festival, coaching with Marcel Moyse and Rudolf Serkin. Mr. Thorstenberg has played major engagements on oboe or English horn with the symphony orchestras of Utah, Baltimore, Dallas, and Philadelphia; he joined the Chicago Symphony as assistant principal oboe at the invitation of Fritz Reiner, later becoming solo English horn and remaining with that orchestra during Reiner's decade as its music director. Now, besides occupying the Beranek Chair in the Boston Symphony Orchestra, Mr. Thorstenberg appears occasionally in chamber music performance, and teaches at the New England Conservatory, Boston University, and privately.

Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony Orchestra in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He also participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician, and has been heard on "Morning Pro Musica" on WGBH radio; he has appeared on the Supper Concerts series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Born in Denver, Colorado, **Craig Nordstrom** became the Boston Symphony Orchestra's bass clarinetist in 1979. Mr. Nordstrom is a graduate of Northwestern University, where he was a student of Jerome Stowell. Following graduation he was a member of the United States Marine Band in Washington, D.C. While in Washington, Mr. Nordstrom earned his master of music degree from the Catholic University of America. Before joining the Boston Symphony, he was the bass clarinetist in the Vancouver Symphony and the Cincinnati Symphony.

Bassoonist **Roland Small** grew up in Dayton, Ohio, began his musical training when he was nine, and continued his studies at Indiana University; he also studied privately with Leo Reines, Roy Houser, Ralph Lorr, and Sol Schoenbach. After holding positions with the Dallas Symphony, the National Symphony Orchestra, the Portland (Oregon) Symphony, and the Yomiuri Orchestra of Tokyo, he began an eight-year tenure with the Vancouver Symphony in 1967, then joined the Boston Symphony Orchestra in 1975. A student at the Tanglewood Music Center in 1952, Mr. Small participated at the summer festivals in Marlboro, Vermont, under Rudolf Serkin's direction, from 1956 to 1962.

Associate principal bassoon **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season; he is also principal bassoon of the Boston Pops Orchestra. Born in Montreal, Mr. Ranti started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At the age of nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants.

Jay Wadenpfuhl has been a professional horn player since he was fifteen. Born and raised in Texas, he studied piano with his mother, and horn and trombone with his father. His other teachers included John Barrows and Philip Farkas. Mr. Wadenpfuhl earned his bachelor's and master's degrees at the University of Wisconsin-Madison, majoring in horn performance and minoring in composition. Before joining the Boston Symphony Orchestra in 1981, he was a member of the U.S. Army Band in Washington, D.C., the Florida Philharmonic, the Fort Worth Symphony, and the National Symphony Orchestra. He currently teaches at Boston University and the New England Conservatory of Music. Mr. Wadenpfuhl has toured Japan with the Michel LeGrand Jazz Orchestra and has been associated with Chuck Mangione since 1977, making concert tours across the United States and Canada, numerous television appearances, and jazz recordings including "Live at the Hollywood Bowl" and "Tarantella." He continues to be an active composer, particularly of works that include the horn, and he has been a composer and lyricist for popular and jazz songs since 1966.

Born in Philadelphia, **Richard Mackey** joined the horn section of the Boston Symphony Orchestra in January 1973. Mr. Mackey began his musical training at the age of eleven with trumpet and switched to the horn two years later. He attended the New England Conservatory of Music, where he studied horn with former BSO principal William Valkenier and solfège with Gaston Dufresne, who was also with the Boston Symphony. During his career, Mr. Mackey has been a member of the orchestras of Kansas City, San Antonio, Detroit, New Orleans, and Cleveland; he left the Cleveland Orchestra in 1963 to become solo horn of the Japan Philharmonic, performing under Seiji Ozawa with that orchestra many times. Prior to joining the BSO, Mr. Mackey was a freelance musician in the Los Angeles studios for eight years. He also attended the Marlboro Music Festival in Vermont for nine summers. His first and continuing musical love is Mozart; he collects scores, facsimiles, books, first and early editions, and just about anything relating to the composer.

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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover shows part of an architect's rendering of Symphony Hall, with lettering for "The Boston Music Hall" visible above what was originally the main entrance on Huntington Avenue. The new building was never so named, however, since the old Music Hall, where the BSO performed until Symphony Hall opened in 1900, was not torn down as planned.

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Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for a la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert. Speakers for upcoming Supper Talks include BSO principal second violinist Marylou Speaker Churchill (Tuesday, January 15), BSO violinist Bonnie Bewick with pianist Deborah DeWolf Emery (Tuesday, January 22), and BSO Managing Director Kenneth Haas (Thursday, January 24). Upcoming Supper Concerts will feature music of Mozart (January 3 and 8); two string quartets with individual movements written by such Russian composers as Glazunov, Liadov, and Rimsky-Korsakov, on a program with Harold Shapero's four-hand Piano Sonata (January 17 and 19); and music of Janáček and two composers interned at the Theresienstadt concentration camp during World War II, Gideon Klein and Viktor Ullmann (February 8 and 12). The suppers are priced at $22 per person for an individual event, $61 for any three, or $118 for any six. Advance reservations must be made by mail. For reservations the week of the Supper, please call (617) 638-9390. All reservations must be made at least 48 hours prior to the Supper. For further information, please call (617) 266-1492, ext. 516.

Art Exhibits in the Cabot-Cahners Room

For the seventeenth year, a variety of Boston-area galleries, museums, schools, and nonprofit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through January 17 are works from the Water Street Gallery of Mattapoisett, a cooperative gallery specializing in landscapes and seascapes. This will be followed by works from the Robinson/Orange Gallery (January 17-February 19) and Comenos Fine Art (February 19-March 18). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

Attention, Friday-afternoon Subscribers

If you're tired of fighting traffic and searching for a parking space when you come to BSO concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts: Andover, Cape Cod, Concord, Dedham/Dover, Marblehead/Swampscott, Newton/Wellesley, North Shore, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, make new friends, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. In 1989-90 these donations totaled $7,150. For further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

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What finer way to honor someone or commemorate a very special occasion! For a $25,000 contribution to the Boston Symphony Annual Fund, you may name a BSO concert as a tribute to, or in memory of, an individual you designate. In addition, you will become a Patron of the Higginson Society, the orchestra's circle of its most generous benefactors. The benefits of naming a concert also include a private champagne reception, complimentary tickets



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for the concert, and prominent acknowledgment in the program book, including a biographical appreciation about the honoree. For further information about naming a BSO concert, please call Susan E. Tomlin, Director of Annual Giving, at (617) 638-9274.

BSO Members in Concert

Max Hobart conducts the Pro Arte Chamber Orchestra in the Boston premiere of *The Phantom of the Orchestra, or "The Dark Side of the Symphony,"* with a script by Justin Locke, on Saturday, January 12, at 2 p.m. at Sanders Theatre in Cambridge. Tickets are $22, $15, and $8. For more information, or to order tickets, call (617) 661-7067.

Ronald Knudsen leads the Newton Symphony Orchestra in Saint-Saëns's Violin Concerto No. 3 featuring soloist Alyssa Park in her east coast debut and Tchaikovsky's Symphony No. 2, the *Little Russian*, on Sunday, January 13, at 8 p.m. at Aquinas Junior College, 15 Walnut Park in Newton. Tickets are $14 and $12. Call (617) 965-2555 for further information.

Collage New Music, Frank Epstein, music director, performs Gunther Schuller's *A Bouquet for COLLAGE*, the Boston premiere of Mel Powell's *Settings* for Soprano and Chamber Group, with soprano Joan Heller, and Timothy Geller's *Where Silence Reigns*, to texts of Rilke, with baritone Sanford Sylvan, on Monday, January 14, at 8 p.m. at Boston University's Tsai Performance Center, 855 Commonwealth Avenue. Gunther Schuller conducts. General admission is $10 ($5 students and seniors). For further information, call (617) 776-3166.

The Boston Artists' Ensemble performs Borodin's String Quartet No. 2 in D, Webern's Five Pieces for String Quartet, and Bartók's String Quartet No. 1 on Friday, January 18, at 8 p.m. at the Chapel Gallery of the Second Church in Newton, and on Sunday, January 20, at 2:30 p.m. at the Peabody Museum in Salem. The performers include BSO members Tatiana Dimitriades, violin, Edward Gazouleas, viola, and Jonathan Miller, cello, the ensemble's founder, with violinist Sharan Leventhal. Tickets are $12 ($10 students and seniors). For reservations or further information, call (617) 527-8662.

Max Hobart conducts the Civic Symphony Orchestra in its sixth annual Pops concert at the Royal Sonesta Hotel in Cambridge on Friday, January 25, at 8 p.m. The evening offers music of Rodgers and Hammerstein, dancing to Strauss waltzes, and a salute to the big bands, with guest host Ron Della Chiesa. Tickets are $30, including champagne and dessert. For more information, call (617) 566-2219.

The Flower Decorating Committee

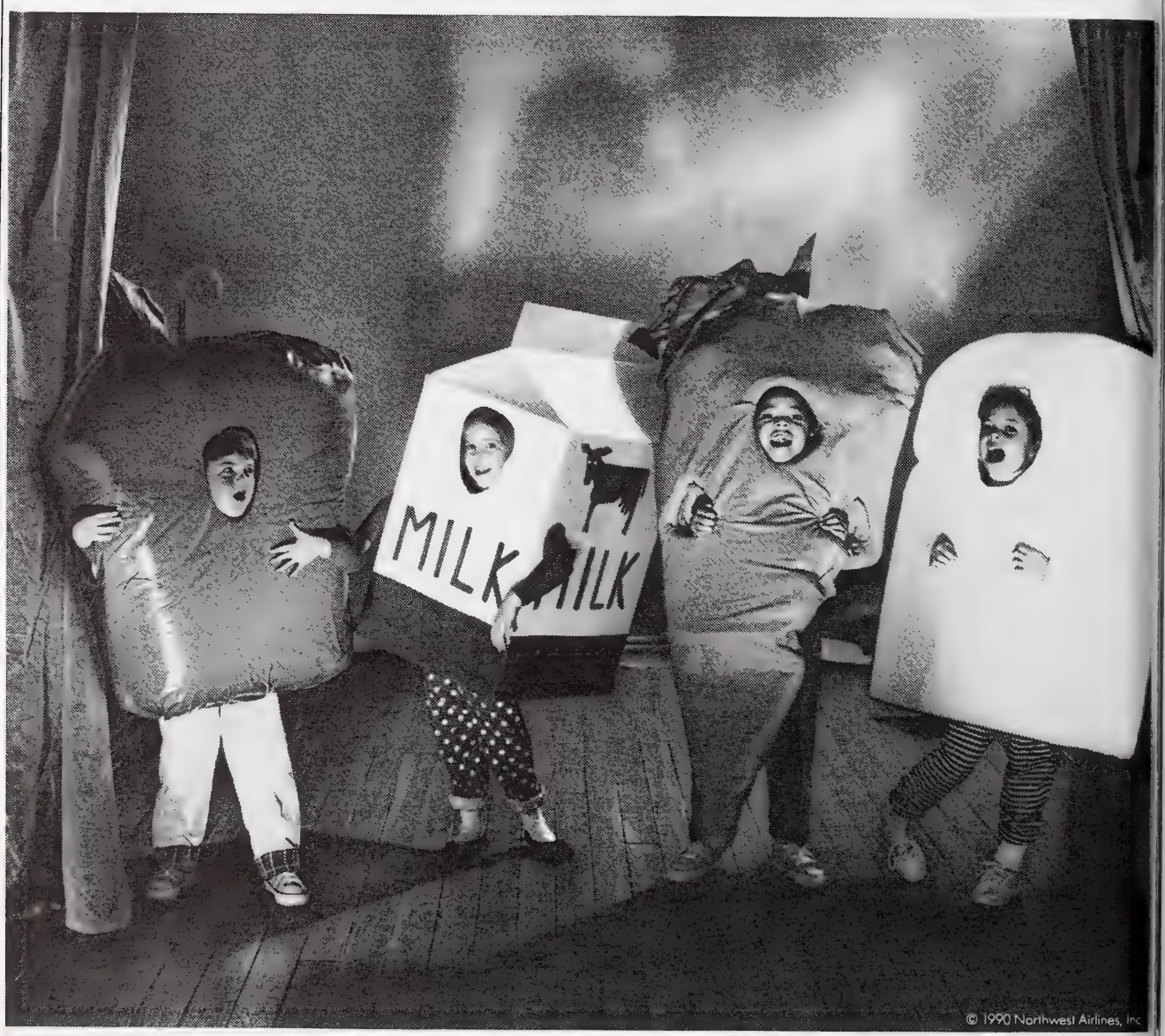
If you have ever attended a gala event or a pre-concert supper at Symphony Hall, you have seen the work of the BSAV Flower Decorating Committee, now in its seventh year. Led by co-chairs Linda Clark and Ann Macdonald, these dedicated volunteers lend their time and talent to plan and implement the decorations and floral arrangements that grace Symphony Hall from the opening of the BSO winter season through the spring Pops season. Besides providing decorations for many functions that take place in Symphony Hall, the group's activities range from hanging Christmas apples throughout the hallways to blowing up balloons for "Opening Night at Pops."

Books for the Beranek Room

The BSO is seeking used books about music and musical topics to fill the shelves of Symphony Hall's new Beranek Room. All books will be labeled with a BSO bookplate indicating the name of the donor. If you have a book or books you would like to give to the orchestra for this purpose, please call Noni Cooper, Assistant Director of Annual Giving, at (617) 266-1492.

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Seiji Ozawa



Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his eighteenth year as the BSO's music director. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. This spring Mr. Ozawa will lead the orchestra on a seven-city North American tour; a tour to seven European cities will follow the 1991 Tanglewood season.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Saito Kinen Orchestra, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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SEIJI OZAWA
Music Director

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Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Acting Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
Acting Assistant Concertmaster
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

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Ikuko Mizuno

Amnon Levy

Second Violins

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Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

*Si-Jing Huang

Violas
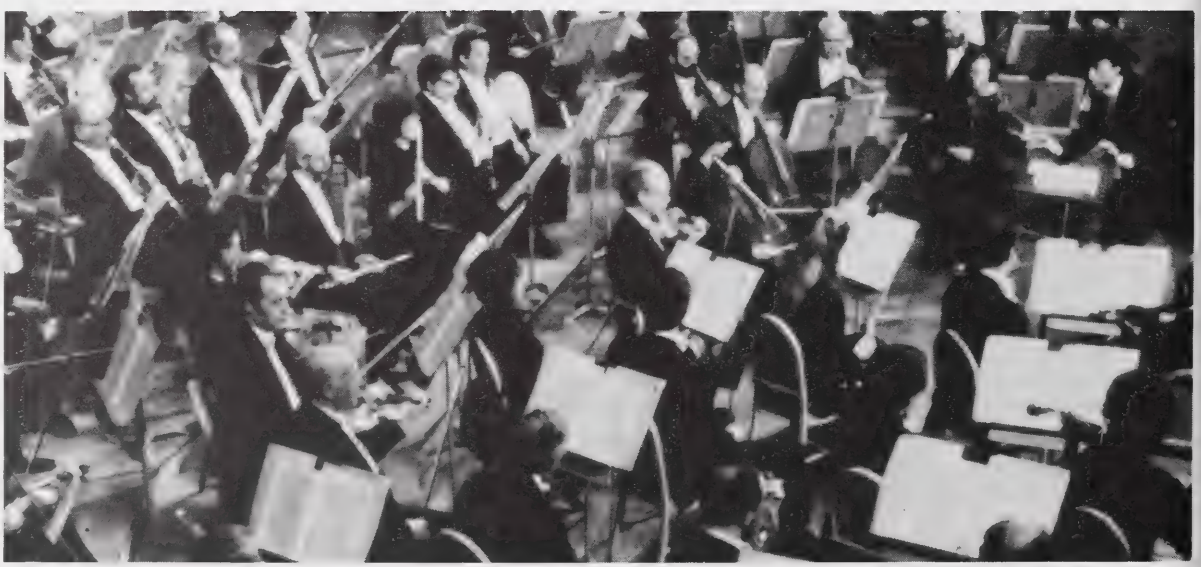
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Charles S. Dana chair
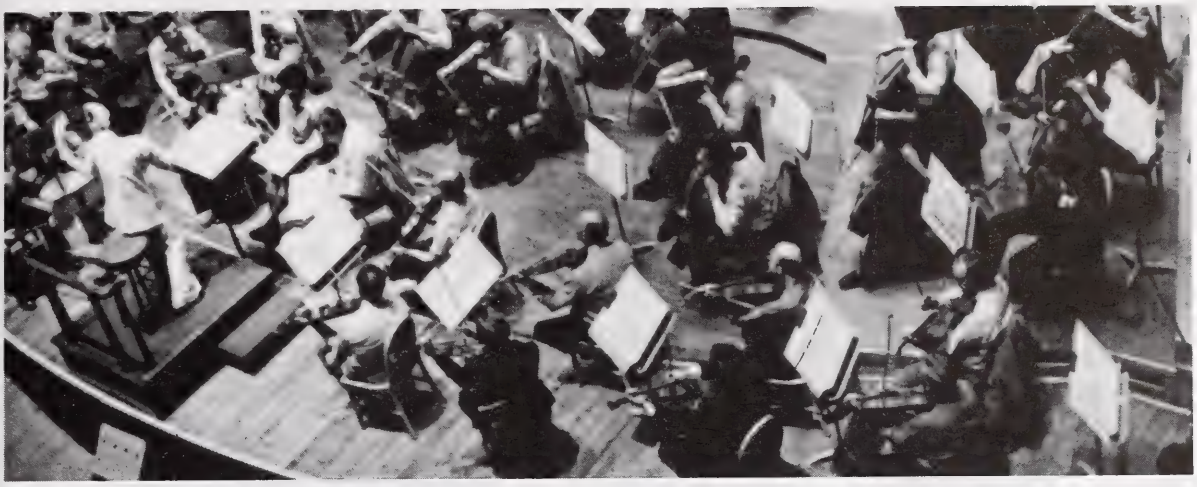
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Esther S. and Joseph M. Shapiro chair
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Sandra and David Bakalar chair
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———

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Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

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Geralyn Coticone
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Richard Plaster
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Charles Kavalovski
Helen Sagoff Slosberg chair
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Daniel Katzen
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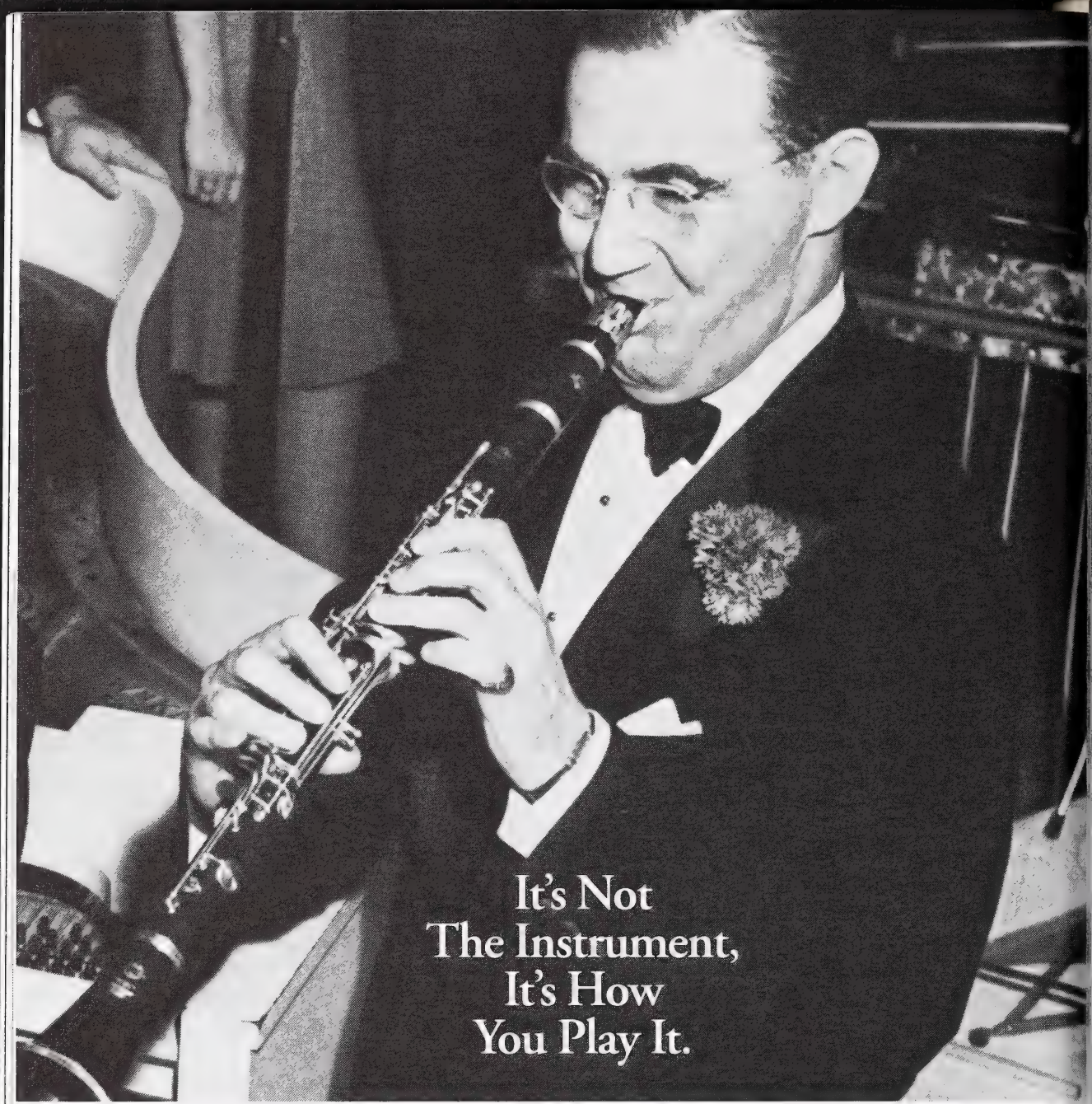
A Brief History of the Boston Symphony Orchestra

Now in its 110th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrated its fiftieth anniversary this past summer. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition that would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

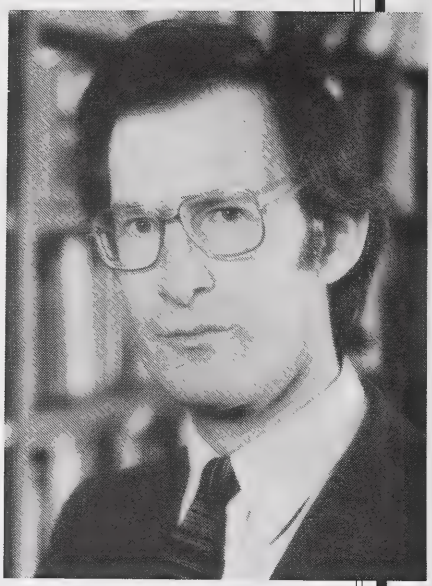
Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his eighteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of Tanglewood Music Center, and recent works commissioned from such prominent composers as John Cage, Hans Werner Henze, Peter Lieberson, and Bernard Rands. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

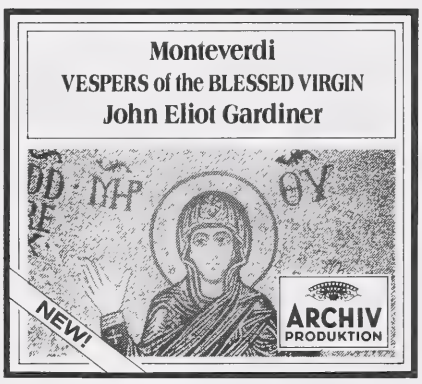
Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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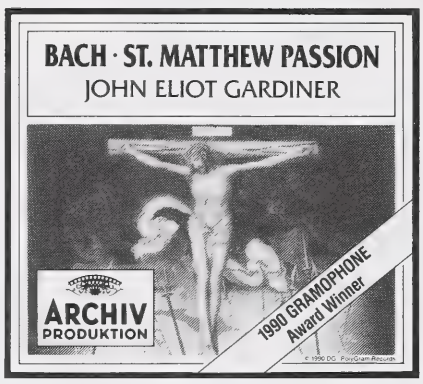
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Thursday, January 10, at 8
Friday, January 11, at 2
Saturday, January 12, at 8
Tuesday, January 15, at 8

JOHN ELIOT GARDINER conducting

MÉHUL — *La Chasse du jeune Henri*

CHABRIER — *Suite pastorale*
- Idylle
- Danse villageoise
- Sous-bois
- Scherzo-Valse

RAVEL — *Mother Goose* Suite
- Pavane of the Sleeping Beauty
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- Laideronnette, Empress of the Pagodas
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Étienne-Nicolas Méhul
La Chasse du jeune Henri



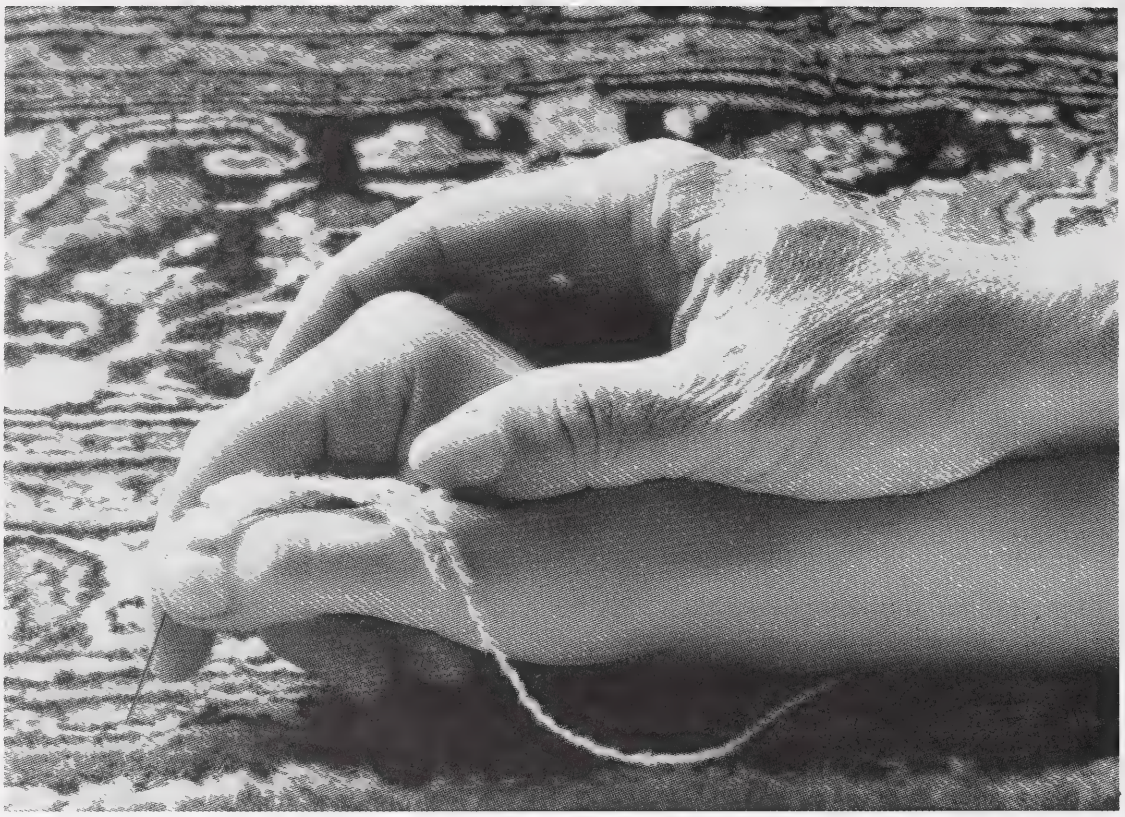
Étienne-Nicolas Méhul was born in Givet on June 22, 1763, and died in Paris on October 18, 1817. He composed his opera Le jeune Henri *("Young Henry"), originally entitled* La Jeunesse d'Henri IV *("The youth of Henry IV"), in 1797 on a libretto of J.N. Bouilly. The opera was premiered on May 1, 1797, without success, but the overture became a popular concert piece under the title* La Chasse du jeune Henri *("Young Henry's hunt"). These are the first performances by the Boston Symphony Orchestra. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, timpani, and strings.*

Méhul is one of those composers highly regarded in his own day and almost totally forgotten since. As a young man he composed keyboard sonatas and taught piano, but he seems to have begun setting opera librettos for practice, and his style was influenced by the work of Gluck, though it is not clear whether he ever met the older master, who left Paris in the fall of 1779, a year after Méhul had arrived as a fifteen-year-old boy. In any case, he soon expressed an interest in the theater and began composing operas. His most successful work was in the field of the *opéra-comique*, a kind of opera with spoken dialogue (not necessarily humorous in character). Méhul became renowned as an imaginative orchestrator who sought to create a special color or mood in each of his operas. The most famous example is the one-act opera *Uthal*, based on the Ossianic tales; to give the work a sombre color suitable to its Nordic setting, Méhul eliminated violins and violas from his orchestra, creating thereby an unprecedented sonority.

Though some of his operas were quite successful, including *Joseph* (1807), one of the very few operas on a Biblical subject that is both faithful to its original source and dramatically cogent, Méhul grew disenchanted with the operatic milieu. The regular success of his opera overtures pointed the way to symphonic composition. He wrote four symphonies, two of which were published in his lifetime. One of these, in G minor, was performed by Mendelssohn some twenty years after Méhul's death, and Schumann wrote in praise of it. French symphonies of this period are so little known today that it isn't very informative to say that Méhul was the leading French symphonist between Gossec and Berlioz, but the fact remains that he brought the last stages of the classical symphony, particularly as developed by Mozart and the young Beethoven, to France.

But all that was in the future when he wrote his 1797 opera about the youth of the French king Henri IV (1553-1610). The opera failed immediately and was never published, but its overture, a genre scene depicting the hunt, had to be played three times on the opening night, and it remained a concert favorite throughout the next century. The colorful scoring is delicious to hear, depicting a tranquil dawn in the country, followed by the first intimations of distant hunting horns and finally the full-scale gallop of the hunters. The *chasse*, a "characteristic" composition depicting the hunt, was quite popular in both pre- and post-Revolutionary France, but Méhul's overture quickly became the popular champion of them all.

—Steven Ledbetter



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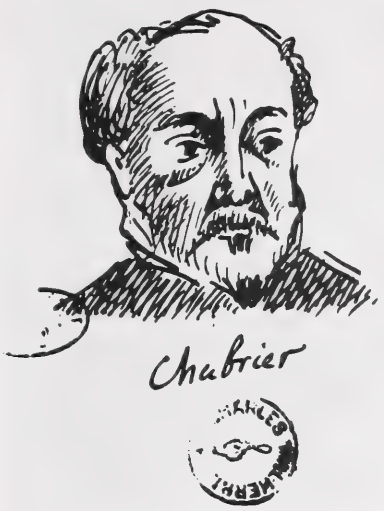
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Emmanuel Chabrier
Suite pastorale



Alexis-Emmanuel Chabrier was born in Ambert, Puy-de-Dôme, France, on January 18, 1841, and died in Paris on September 13, 1894. His Suite pastorale *is an orchestration of four numbers from his first published composition, a set of piano pieces entitled* Dix Pièces pittoresques, *composed in 1881 and first performed in public by Marie Poitevin at a concert of the Société Nationale on November 4, 1888. The orchestral version was made in 1888 and, by odd coincidence, was premiered on the same day in Angers, as part of a festival of Chabrier's music. These are the first performances by the Boston Symphony Orchestra. The score calls for two flutes (second doubling piccolo), one oboe, two clarinets, two bassoons, two horns, triangle, timpani, bass drum, harp, and strings.*

Most people remember Chabrier only by one piece—the scintillating orchestral rhapsody *España*, which has become so popular that it has been relegated to the category of "light classical music," which invidious term fails to appreciate the craft and sheer imagination that went into it. And with such a small percentage of his music known to the average music lover, it is hardly surprising that few people have any inkling of Chabrier's artistic scope, his delightful personality, or his significance in the development of modern French music.

We forget that many of Chabrier's harmonic procedures were picked up by Debussy and Ravel, both of whom esteemed him highly, as did d'Indy, Chausson, Fauré, and Duparc. Poulenc rated Chabrier as one of a half-dozen composers—along with Mozart, Mussorgsky, Debussy, and Stravinsky—who had been prime influences on him. And he was friendly with artists outside the realm of music as well. One of his closest friends was the painter Edouard Manet, who did two portraits of him, one of which is in the Fogg Art Museum in Cambridge. Chabrier also appears in Manet's *Bal masqué à l'Opéra* of 1873 and in other paintings evoking the musical life of his day. He had a serious, lasting interest in modern art, an interest that he demonstrated in the most concrete way possible, with cold cash—and this at a time when early exhibitions of the work of the Impressionists were violently attacked by more academic artists and intellectuals. Over the years he bought many paintings, amassing a remarkable collection that contained, at his death, eleven Manets, six Monets, six Renoirs, two Sisleys, a Cezanne, and a sketch by John Singer Sargent for his Spanish dancer (the completed version of which you can see as you enter the Gardner Museum just up the street).

He was also acquainted with literary people, above all with Mallarmé, Zola, Daudet, and especially the poet Verlaine, whose house he frequented at least weekly for several years, with the result that poet and composer collaborated in the early 1860s on two little comic operas, probably intended only for private performance and now, alas, lost. In addition to the artistic connections, which are of interest in themselves, Chabrier was personally a man of great *joie de vivre*, a popular and sociable person with a delightful sense of humor, always willing to indulge in a little horseplay with his friends of all ages.

It was not originally his intention to become a musician. Born in the Auvergne to a family of lawyers and businessmen, he was expected to go into some "practical" line, and even though his musical talent showed itself early in a remarkable ability as a

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George H. Kidder
President

pianist, he pursued the law, at his father's insistence, and entered a humdrum job in the civil service. Fortunately for Chabrier's musical development, his family moved to Paris when he was a boy, so as to obtain a better legal education for him, and there he received all the impetus he needed to pursue music. Still, he was over thirty before he decided to pursue music seriously as a career, which makes him by all odds the record-holder as late starter among significant composers. When the blandly innocuous composer Benjamin Godard once remarked, "What a pity, my dear Emmanuel, that you took up music so late," the witty Chabrier replied, "And what a pity, my dear Benjamin, that you started so early."

During the 1870s, Chabrier began to establish himself, primarily with light works for the stage, *L'Étoile* and *Une Education manquée*, both vivacious, delightfully melodious, and tinged with daring harmonies. The bulk of Chabrier's music was written for the theater, but he had the most extraordinary bad luck. His large serious opera, the rather Wagnerian *Gwendoline*, was produced at the Théâtre de la Monnaie in Brussels in 1886, where it was favorably received, but after two performances the director of the theater went broke and the opera was withdrawn. His most successful opéra-comique, *Le Roi malgré lui* ("King In Spite of Himself"), was a great success at the Opéra-Comique in 1887, but the theater burned down after the third performance. *Gwendoline* was mounted in Paris at the Opéra in 1893, but by then Chabrier's health was in precipitous decline and he was suffering from a general paralysis, evidently caused by syphilis, and could take little pleasure in the revival. Recent years have seen recordings of these operas, allowing a much easier evaluation of Chabrier's achievement.

One of Chabrier's earliest important works is a set of ten "picturesque pieces" for piano. The genre of little piano pieces and the title carry with it the somewhat sanctimonious odor of the parlor, the vacuity of the salon, hinting at music that is, at best, innocuous. Yet France's major composers hailed this work as a masterpiece. César

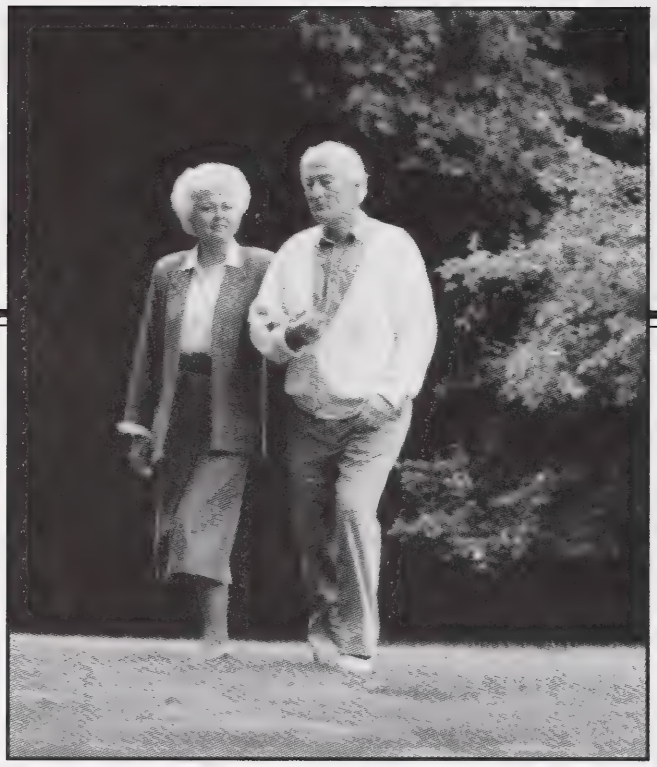
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Franck declared at the premiere, "We have just heard something quite extraordinary. This music is a link between our own epoch and that of Couperin and Rameau." The great pianist Alfred Cortot praised them warmly in his study of French piano music, and Poulenc could not speak too highly of them. It is most curious that they are still rarely played and unfamiliar to pianists.

The music is so immediately ingratiating that one hardly dares comment on it for fear of weighting down its exquisite lightness with a burden of the academy. The first movement that Chabrier orchestrated (originally No. 6), *Idylle*, is graceful and charming, consistently maintaining three strict contrapuntal voices throughout. The discovery of this work opened a whole new world to Poulenc when the later composer still measured worthy music by the standards of Stravinsky and Schoenberg. He confessed that, until hearing this piece, he had thought, "simpleton that I was—like many others today—that Chabrier was a minor musician!" The discovery came quite by accident. Visiting a shop of the Pathé record company in Paris, he put a coin into a slot to hear a new recording by the pianist Edouard Risler, not knowing what the repertory would be. In his 1961 book on Chabrier, Poulenc wrote, "Today I still tremble with emotion thinking of the miracle that happened then; a new harmonic world opened up before me, and my own music has never forgotten that first *baiser d'amour* . . . ." The *Danse villageoise* (originally No. 7) is altogether more robust, vigorous and lively. Next comes *Sous-bois* (originally No. 4), an extraordinarily evocative depiction of the lassitude of midsummer while resting under the trees of a forest. Ravel regarded this movement as a summit of Chabrier's work and spoke of the "extreme refinement of the harmonies." Over a quiet ostinato figure that hints at the distant sound of crickets or the murmur of a soft breeze through the leaves, the gentle melody appears in fragmented form. To close the orchestral suite, Chabrier orchestrated the last of his ten pieces, *Scherzo-Valse*, with a boldness and energy quite the opposite of the delicate scene that had preceded it.

—S.L.

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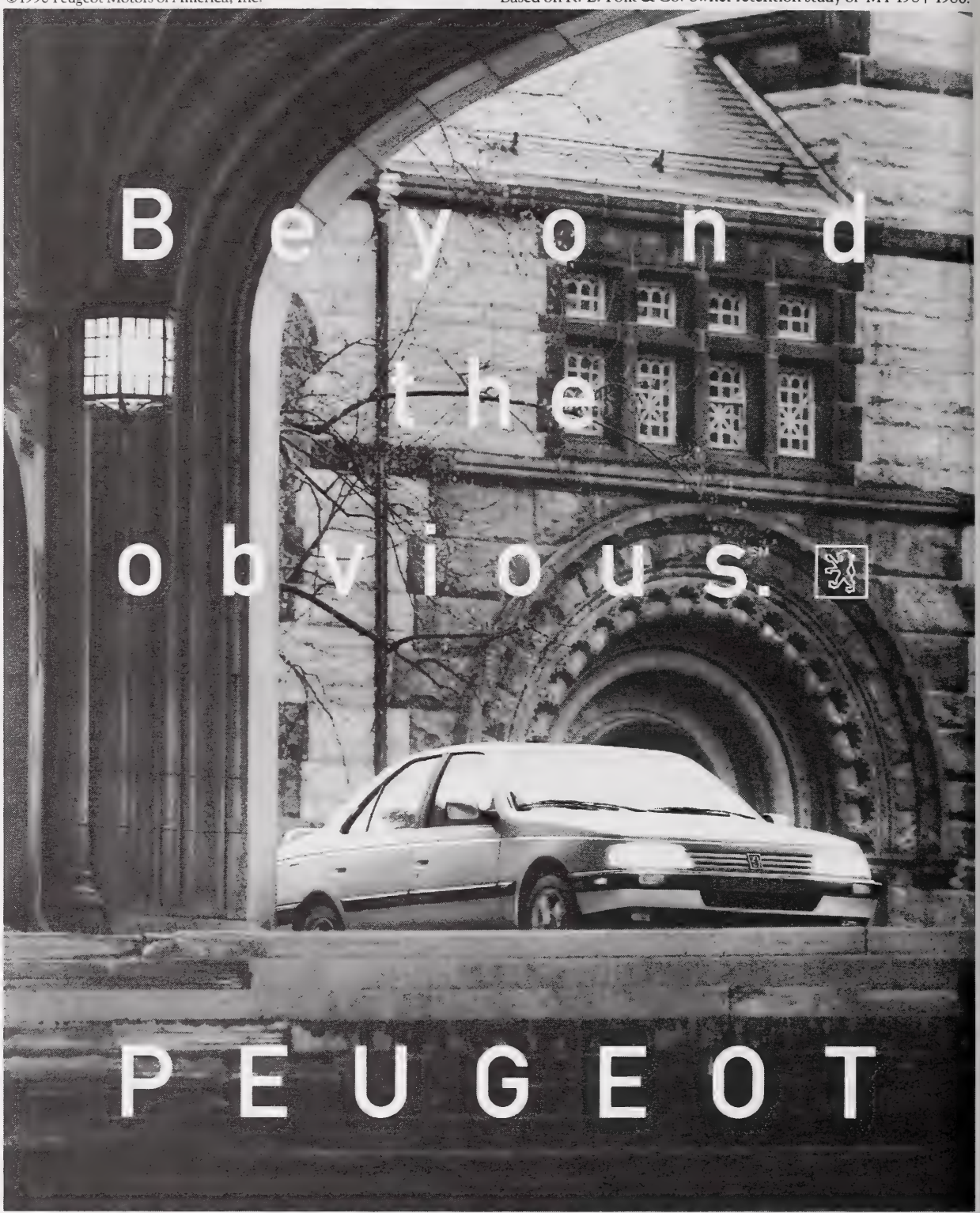
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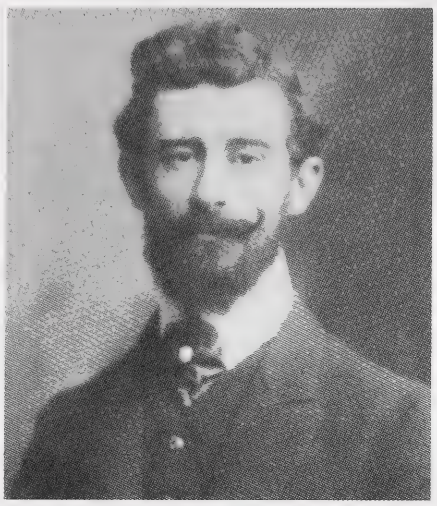
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Maurice Ravel
Ma Mère l'oye (*Mother Goose*), Suite



Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses Pyrénées, France, on March 7, 1875, and died in Paris on December 28, 1937. He composed Ma Mère l'oye *for piano four-hands in the years 1908-10 and orchestrated the sections as a ballet—adding a Prelude and "Spinning-Wheel Dance"—in 1911. The original piano version was premiered by a pair of children, six and seven years old (see below), at a concert of the Société Musicale Indépendante in Paris in 1910; the ballet version was first performed at the Théâtre des Arts in Paris in January 1912. Walter Damrosch led the New York Symphony Orchestra in the American premiere of the five-movement suite (made from the piano pieces, as opposed to the full ballet score) on November 8, 1912. The same work was introduced to the Boston Symphony Orchestra repertory by Karl Muck on December 26 and 27, 1913. The orchestra has also performed it under the direction of Pierre Monteux, Serge Koussevitzky, Richard Burgin, Leonard Bernstein, Ernest Ansermet, Jean Morel, Charles Munch, Bernard Haitink, Seiji Ozawa, Kazuyoshi Akiyama, André Previn, Joseph Silverstein, who led the most recent subscription performances in February 1984, and Jeffrey Tate, who led the most recent Tanglewood performance in August 1989. The score calls for two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons (second doubling contrabassoon), two horns (but no other brass instruments), timpani, triangle, cymbals, bass drum, tam-tam, xylophone, glockenspiel, celesta, harp, and strings.*

As an adult Ravel could and did penetrate the world of childhood as few composers before or since. It may be that his empathy came through a shared passion for toys—especially the mechanical kind—or simply because Ravel, who was always painfully sensitive about his small stature, felt more comfortable with persons still smaller than himself. His empathy for a child's point of view is especially apparent in his masterly and charming opera *L'Enfant et les sortilèges*, which deals with the experience of a naughty child whose long-mistreated toys come to life to teach him a lesson. It is also revealed in his response to a series of illustrations of French fairy tales, which he used as the basis of a suite of simple four-hands piano pieces called *Ma Mère l'oye* (*Mother Goose*)* designed as a gift for Mimi and Jean Godebski, the children of his friends Ida and Cipa Godebski. The children were fairly accomplished pianists, but the work Ravel wrote for the two of them to play together risks slightness of substance in its simplicity of technique. Nonetheless it is charming and clearly characterized throughout.

The most famous writer of fairy tales in France was Charles Perrault (1628-1703), who is responsible for adapting many folk tales to the taste of the aristocrats in the court of Louis XIV, among them the stories of Bluebeard and his many wives and Little Red Riding Hood. It was Perrault's 1697 book *Histoires ou contes du temps passé avec des moralitez* ("Stories or tales of the olden times, with morals") that became known popularly in France as "Mother Goose"; yet Perrault provided only two

*In French, "Mother Goose" tells fairy tales; the name comes from the preface of Perrault's collection. In English, she is the repository of nursery rhymes, but evidently has no extended stories to relate.



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of the tales for Ravel's suite and ballet: "The Sleeping Beauty" and "Hop o' my Thumb." The Countess d'Aulnoy, a contemporary imitator of Perrault, was the source for "Laideronnette (The Ugly Little Girl, Empress of the Pagodas)"; and the familiar tale of "Beauty and the Beast" came from a later book, *Magazin des Enfants, Contes Moraux* ("Children's Treasury of Moral Tales") published by Marie Leprince de Beaumont in 1757.

The *Pavane de la Belle au bois dormant* (*Pavane of the Sleeping Beauty*) is a graceful dance, exceedingly brief and almost totally diatonic (this is surprising considering Ravel's reputation for chromaticism). *Petit Poucet* (*Hop o' my Thumb*) is a bit of a narrative of little Hop o' my Thumb lost in the forest and casting out breadcrumbs to leave a trail that he may retrace, only to find that the birds have eaten them all up. The movement is filled with marvels of ingenious invention: the melody representing Hop proceeds from 2/4 to 3/4 to 4/4 to 5/4 as Hop gets progressively more bewildered and lost; the scattering of crumbs in an unending sequence of thirds from the violins; and the chirping of the birds that eat them up (a complicated series of harmonics).

Laideronnette, impératrice des pagodes (*The Ugly Little Girl, Empress of the Pagodas*), after a tale by Mme. d'Aulnoy, indulges in a bit of orientalism (in the original piano version, the upper part was written entirely for the black keys of the piano, automatically producing a pentatonic melody), with repetitive figures in the percussion lending a genuinely Eastern air. *Les Entretiens de la belle et de la bête* (*Conversations of Beauty and the Beast*) has generally been regarded as the favorite movement of the suite, if only because of the unchanging popularity of the fairy tale that inspired it. Beauty has a graceful waltz, to which the Beast contributes some inevitable growling. *Le Jardin féerique* (*The Fairy Garden*) concludes the suite with the same utter and quiet simplicity that characterized the opening.

The orchestration of Ravel's delicate four-hands piano suite came about at the instigation of Jacques Rouché, who was the director of the Théâtre des Arts and who hoped to persuade Ravel to write a full-scale ballet with which French art might compete with Diaghilev's Ballets Russes, which had been enjoying sensational success (with, among other things, the epoch-making early ballets of Stravinsky). The best Rouché could get out of Ravel was the promise to orchestrate *Ma Mère l'oye* into a ballet. For this purpose Ravel devised a frame based on the story of Sleeping Beauty to begin and end the ballet, with the remaining fairy tales becoming, as it were, the dreams of the sleeping princess. In order to accomplish this, Ravel connected the scenes with interludes and added a prologue and a first scene as well. The resulting ballet is more elaborately shaped and thus quite different from the simple orchestration of five little piano pieces. But it is the five-movement suite, Ravel's original piano work illuminated by his palette of colors bright and muted, that remains best-loved, and keeps his nursery-rhyme score in performance.

—S.L.



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Georges Bizet
Symphony in C



Georges Alexandre César Léopold Bizet was born in Paris on October 25, 1838, and died in Bougival, near Paris, on June 3, 1875. He began the Symphony in C on October 29, 1855, and completed it before the end of November, but the work remained unpublished and quite unknown until sixty years after the composer's death, when the attention of Felix Weingartner was drawn to the manuscript in the Paris Conservatoire. Weingartner conducted the first performance in Basel, Switzerland, on February 26, 1935. Charles Munch introduced the symphony to Boston Symphony audiences on January 6 and 7, 1950. Later BSO performances were given by Thomas Schippers, Seiji Ozawa, Georges Prêtre, Sir Colin Davis, Neeme Järvi, Pascal Verrot, who gave the most recent subscription performances in October and November 1988, and Jeffrey Tate, who gave the most recent Tanglewood performance in August 1989. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

When Georges Bizet died, some months before his thirty-eighth birthday, he became the object of widely diverse opinions on the part of French writers on music. One group waxed indignant at the way Bizet had been treated in his lifetime; an opposing group did so because his reputation had grown so after his death. His scores were treated cavalierly (the composer's widow never seemed to understand that they were of any importance), and scarcely a single one of his major works was published or performed in anything like the version the composer himself had written. Even the most popular work of all, *Carmen*, was not exempt from these difficulties; if anything, *Carmen* suffered more than most of Bizet's work, which simply fell into benign neglect. When Jean Chantavoine, a scholar who was seriously interested in Bizet's work, attempted in 1933 to interest a French conductor or publisher in the newly-discovered symphony of the young Bizet, his pleas fell on deaf ears; no one would so much as look at the manuscript.

Given the place *Carmen* holds in our affections, all this seems quite incredible. Normally the composer of a work that has become such a long-standing worldwide favorite would be subjected to intense scholarly scrutiny; his every musical trifle would be ferreted out, performed, and published. Yet none of this happened to Bizet. And even though he was admitted to the Conservatoire at the age of ten, winning the first of many prizes only six months later, the most acid of Bizet's critics, Henry Gauthier-Villars, attempted to prove that the young man was not in any sense a prodigy but simply had managed to absorb a certain amount of textbook learning. The facts, however, simply do not bear out that view. After winning the prize in solfeggio early on, Bizet began studying counterpoint and fugue with Pierre Zimmermann, a respected senior figure, and the much younger Charles Gounod. He won second prize in piano the first year he attempted it (at age fourteen), and the following year shared first prize. At the age of sixteen he won second prizes in organ and fugue, and the following year took first prizes in both. In 1853 he began to study composition with Jacques Halévy, who immediately declared him ready—at age fifteen!—to enter the competition for the Prix de Rome (though Bizet decided, perhaps wisely, to wait a few years, fearing that his extreme youth would prejudice the judges). During that time he wrote a number of piano works, an orchestral overture, and some vocal numbers (pos-

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sibly practice pieces for the cantata required in the Prix de Rome competition). He may even have had some early theatrical experience: in late September 1855, Halévy recommended him to the director of the Opéra-Comique (for which, twenty years later, he was to write *Carmen*) as a "young composer, pianist, and accompanist."

A great deal of experience, then, for a young man just turned seventeen. But nothing could prepare us for the extraordinary outburst of music that came just four days after his seventeenth birthday, when he began the Symphony in C, a work of such early-rising genius that we can only call up the names of Mozart, Schubert, and Mendelssohn to find a comparison at the same age. It is a work that instantly lays to rest any lingering complaints that Bizet was not precociously gifted. The symphony was in part inspired by Gounod, who had arranged for a job that would allow the young man to earn some money by preparing piano transcriptions of many of Gounod's works; among these was Gounod's First Symphony, which Bizet arranged for piano duet only a few months before writing his own symphony. In fact, so many procedures of the Gounod symphony recur in Bizet's work that he seems clearly to have chosen his quondam teacher's work as a technical model for learning symphonic composition, to such an extent perhaps that he did not even consider the work to be "original," which might explain why he never sought performance or publication. Still, as Winton Dean comments, the young Gounod "was a much better model for Bizet than the later Gounod; even so his pupil already surpasses him in vitality and concentration."

The first movement is built of thematic ideas that reflect the classical tradition—arpeggios of common triads—but the verve and energy, not to mention occasional unexpected surprises of phrasing, mark the hand of one who is more than a mere imitator. The slow movement introduces in the woodwinds a little rhythmic figure that we'll hear much more of. This works around to the main key and yields to an oboe solo blossoming with exotic little decorative turns. A soaring secondary melody in the violins builds to a fortissimo climax and dies away in a fugue—an academic gesture at this point, though its conclusion neatly ties together a number of thematic strands. The wonderful Allegro vivace of the third movement is the most finished and mature movement in this symphony, abundantly exuberant in expression. The risk Bizet runs in using the main part of the scherzo theme in the Trio as well is that of exhausting the listener with not enough evident variety of material, but he brings it off with great verve. The last movement, another Allegro vivace, rushes along with a perpetual-motion theme followed by the marchlike rhythmic figures of the transition. The secondary theme begins sounding like the most whistleable tune in the symphony, but its continuation is deceptive in its harmonic ingenuity, and in that respect it is pure Bizet.

It is astonishing that after turning out so masterful a symphony, however much it may have derived from the study of another composer's work, Bizet should not have written another. It was not for want of trying. He turned out this first symphony in a month and then spent eleven years, on and off, trying to write another, which became his suite *Roma* (he called it "my symphony" for years, but finally realized that it was just not symphonic). And he began and abandoned two symphonies during his years as the Prix de Rome winner. Finally Bizet realized—and confessed as much to Saint-Saëns in his later years—that he simply required the theater and theatrical situations to fire his inspiration. But in the meantime he had produced the one delightful symphony that—even if only privately—marked his coming of age as a composer.

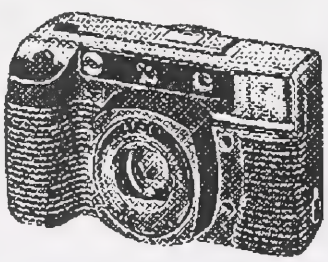
—S.L.

More . . .

Méhul has not been well represented in recent musical scholarship except in fairly technical and hard-to-obtain sources, but at least there are now some recordings, so that it is possible to hear some of his music. *La Chasse du jeune Henri* appears in a set containing all four symphonies and one other opera overture (*Le Trésor supposé*—"The Presumed Treasure") performed by the Orchestra of the Gulbenkian Foundation under the direction of Michel Swierczewski (Nimbus, two compact discs).

Few composers have been as well served by a biographer as has Chabrier in Rollo Myers' vivid and enthusiastic *Emmanuel Chabrier and his Circle* (Dent, out of print). An excellent broader picture of the milieu in which Chabrier operated may be found in Martin Cooper's *French Music from the Death of Berlioz to the Death of Fauré* (Oxford paperback). A wealth of photographs and other illustrations of Chabrier, his friends, and his work can be found in Roger Delage's *Chabrier*, with text in both French and English, one of a splendid series of volumes of musical iconography (Editions Minkoff & Lattès). The only available recording of *Suite pastorale* is part of a welcome program containing much of Chabrier's orchestral compositions, many of them heard all

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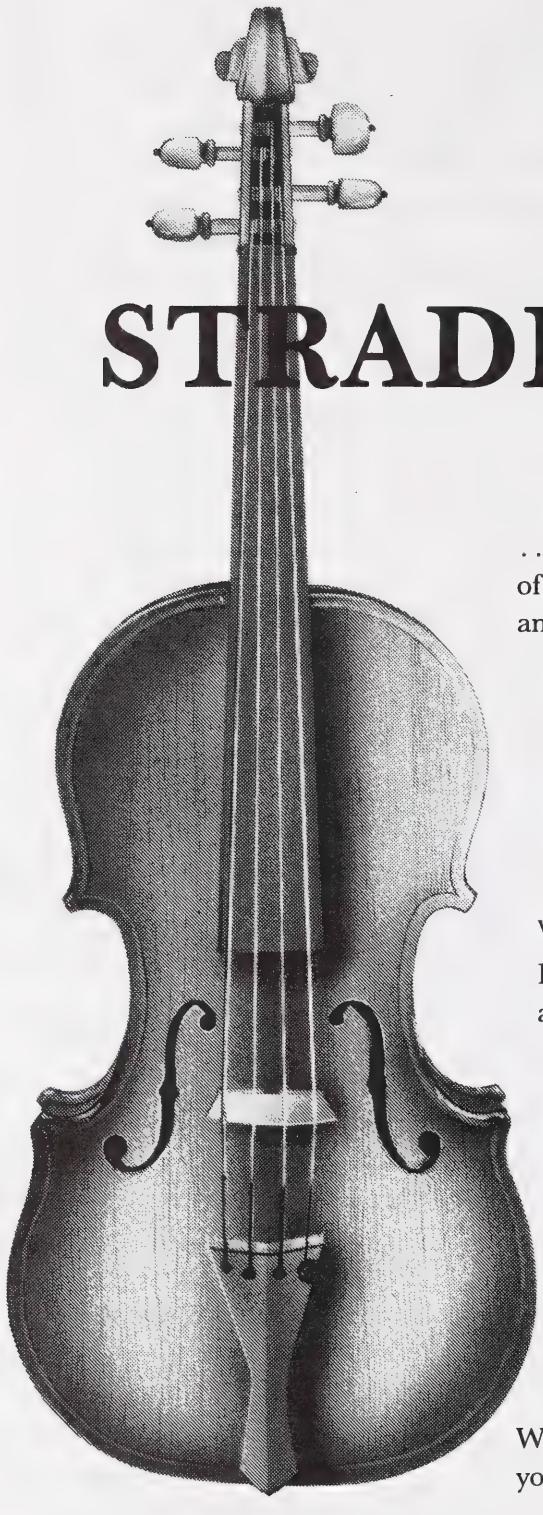
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too rarely, in fine, spirited performances by Armin Jordan and the Orchestre National de France (Erato compact disc, containing the *Joyeuse Marche*, "Danse slave" from *Le Roi malgré lui*, *Suite pastorale*, the overture to *Gwendoline*, the *Bourrée fantasque* [Felix Mottl's orchestral arrangement of Chabrier piano pieces], and *España*). Incidentally, John Eliot Gardiner has greatly enriched the recorded repertory of Chabrier's music with a delicious performance of the opera *L'Étoile*, though it seems to have been unaccountably dropped from the current catalogue.

The best Ravel book available has not yet been published in this country; it is Roger Nichols' new contribution to the Master Musicians series, replacing the older (but still useful) volume by Norman Demuth. Nichols is both insightful and enthusiastic in his treatment of Ravel's music. Arbie Orenstein's *Ravel: Man and Musician* (Columbia) is a thorough study, but very dry, all too clearly revealing its origin in a doctoral dissertation. A sensitive discussion of Ravel can be found in *Romanticism and the Twentieth Century*, the final volume of the four-volume study *Man and his Music* by Wilfred Mellers (Schocken). An excellent brief discussion of Ravel's orchestral music is to be found in the BBC Music Guide that Laurence Davies devotes to that subject (University of Washington paperback); Davies has also written a fine book called *The Gallic Muse* with essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Charles Munch's recording of the *Mother Goose* suite with the Boston Symphony Orchestra is available on a mid-priced compact disc (RCA, coupled with *Boléro*, the *Pavane pour une Infante défunte*, *Rapsodie espagnole*, and *La Valse*). Other recordings of the suite include Armin Jordan's with l'Orchestre de la Suisse Romande (Erato, coupled with *Boléro*, *La Valse*, and *Alborada del gracioso*) and Claudio Abbado's with the London Symphony Orchestra (DG, coupled with the same works as the Munch disc).

The best book on Bizet is the most recent edition of Winton Dean's study, originally written for the Master Musicians series in the 1940s but largely rewritten in the light of a massive amount of new source material. (Dean is also responsible for the fine Bizet article in The New Grove.) The new material, including a great many of Bizet's own letters, was discovered and first investigated by Mina Curtiss in *Bizet and his World* (Knopf), which is also rich in material about the composer's milieu. John Eliot Gardiner has recorded the Bizet symphony with the Lyon Opera Orchestra (Erato, coupled with both suites from *L'Arlésienne*). Not to be overlooked is the fairly old but colorful recording by Sir Thomas Beecham with the French National Radio Orchestra (Angel, coupled with *L'Arlésienne*). Other recommended recordings include Charles Munch with the French National Orchestra formerly on a Nonesuch LP and now released on a CD from the French label Adès (coupled with *Jeux d'enfants* and the *Patrie* Overture) or Neville Marriner with the Academy of St. Martin-in-the-Fields (London, coupled with Prokofiev's *Classical* Symphony and Stravinsky's *Pulcinella* Suite).

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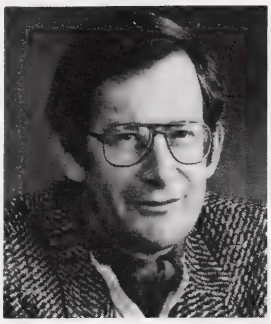
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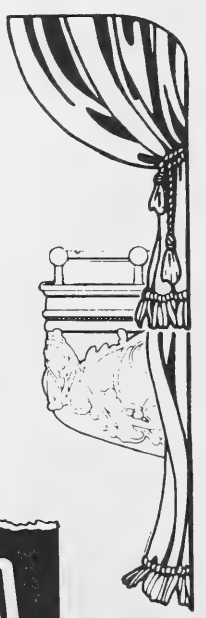
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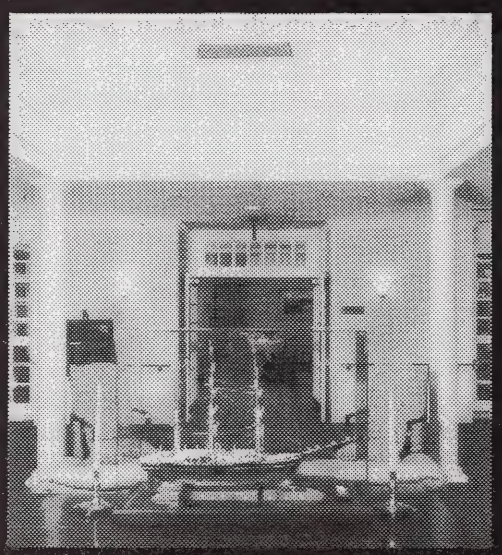
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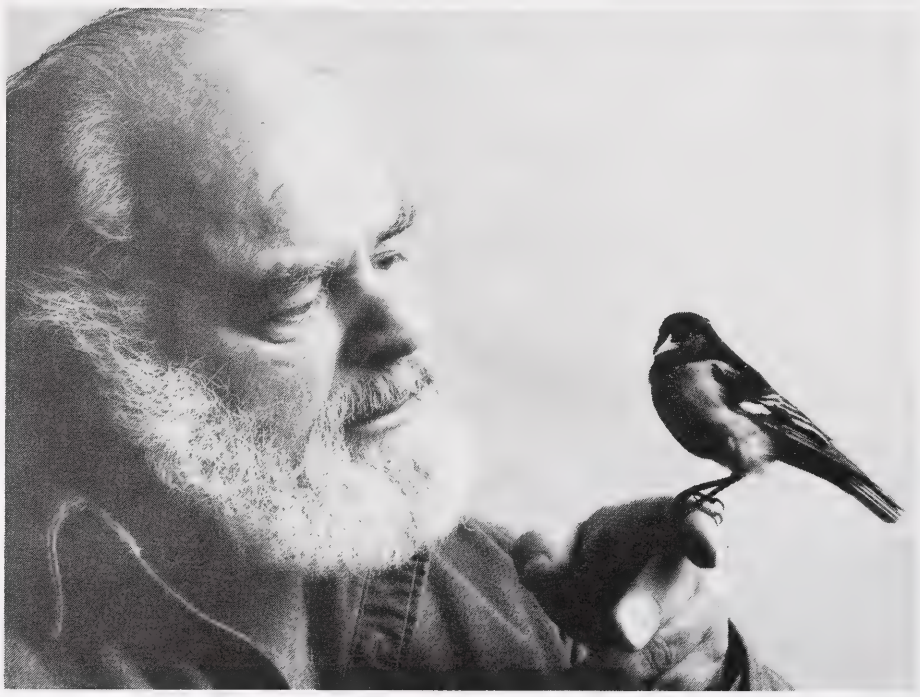
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Thursday, January 17, at 8
Friday, January 18, at 2
Saturday, January 19, at 8
Tuesday, January 22, at 8

ANDRÉ PREVIN conducting

RACHMANINOFF — Piano Concerto No. 1 in F-sharp minor, Opus 1

Vivace
Andante
Allegro vivace

JEAN-PHILIPPE COLLARD

INTERMISSION

SHAPERO — Symphony for Classical Orchestra

Adagio—Allegro
Adagietto
Scherzo: Vivace
Finale: Allegro con spirito

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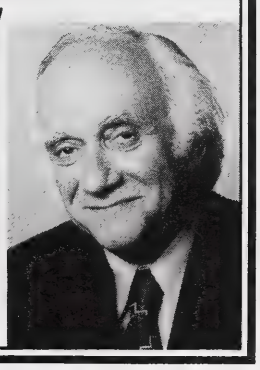
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Coming Concerts . . .

Wednesday, January 16, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—January 17, 8-9:40
Friday 'A'—January 18, 2-3:40
Saturday 'A'—January 19, 8-9:40
Tuesday 'C'—January 22, 8-9:40

ANDRÉ PREVIN conducting
JEAN-PHILIPPE COLLARD, piano

RACHMANINOFF	Piano Concerto No. 1
SHAPERO	Symphony for Classical Orchestra

Thursday, January 24, at 10:30 a.m.
Open Rehearsal
Evans Mirageas will discuss the program at 9:30 in Symphony Hall.
Thursday 'B'—January 24, 8-10
Friday 'B'—January 25, 2-4
Saturday 'B'—January 26, 8-10

SEIJI OZAWA conducting
MIDORI, violin

HAAS	Study for Strings
WIENIAWSKI	Violin Concerto No. 1
BARTÓK	Concerto for Orchestra

Friday Evening—February 8, 8-10
Tuesday 'B'—February 12, 8-10

ROBERT SPANO conducting
GARRICK OHLSSON, piano

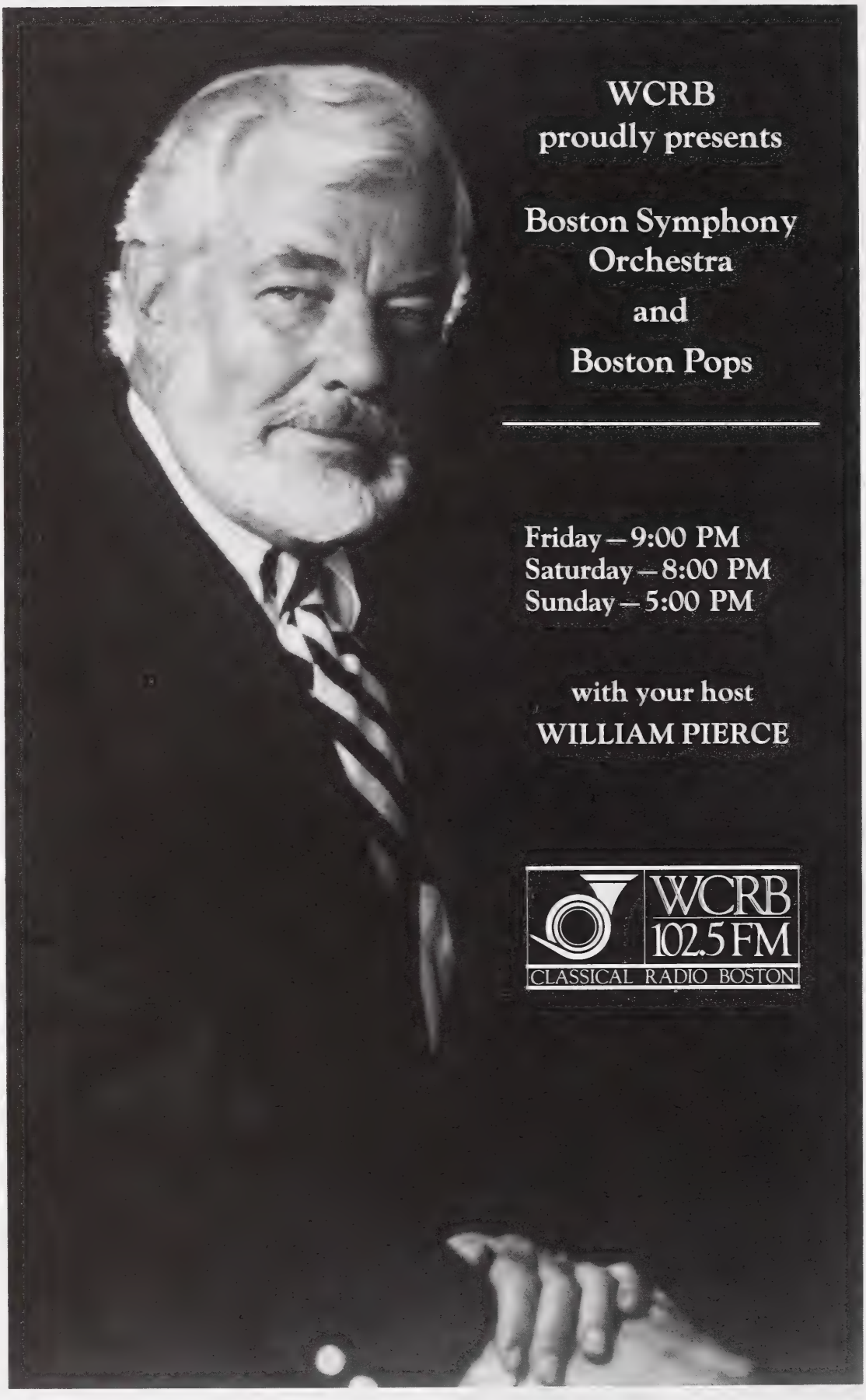
CRUMB	*A Haunted Landscape*
GRIEG	Piano Concerto
SIBELIUS	Symphony No. 1

Thursday 'C'—February 14, 8-10:05
Friday 'A'—February 15, 2-3:50
Saturday 'A'—February 16, 8-10:05

SEIJI OZAWA conducting
ANNE-SOPHIE MUTTER, violin
SYLVIA McNAIR, soprano
SUSANNE MENTZER, mezzo-soprano
JERRY HADLEY, tenor
JOHN OSTENDORF, bass-baritone
TANGLEWOOD FESTIVAL CHROUS, JOHN OLIVER, conductor

BARTÓK (February 14 and 16)	Violin Concerto No. 2
MORET	*En Rêve*, Concerto for violin and chamber orchestra
(February 15 only)	
MOZART	Mass in C minor, K.427, *The Great*

Programs and artists subject to change.


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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE NEWLY REFURBISHED EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For outside events at Symphony Hall, tickets are available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of $1.75 for each ticket ordered by phone.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday, Thursday, and Friday from 11 a.m. until 3 p.m., Saturday from 1 p.m. until 6 p.m., and from one hour before each concert through intermission. The shop carries BSO and musical-motif merchandise and gift items such as calendars, clothing, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. A selection of Symphony Shop merchandise is also available during BSO concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call (617) 267-2692.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for the Friday-afternoon, Tuesday-evening, and Saturday-evening Boston Symphony concerts (subscription concerts only). The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $6 each, one to a customer, on Fridays as of 9 a.m. and Saturdays and Tuesdays as of 5 p.m.

PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts on Tuesday, Thursday, Friday, or Saturday. For more information, call the Subscription Office at (617) 266-7575.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors; it is permitted only in the Hatch Room and in the main lobby on Massachusetts Avenue. Please note that smoking is no longer permitted in the Cabot-Cahners Room.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

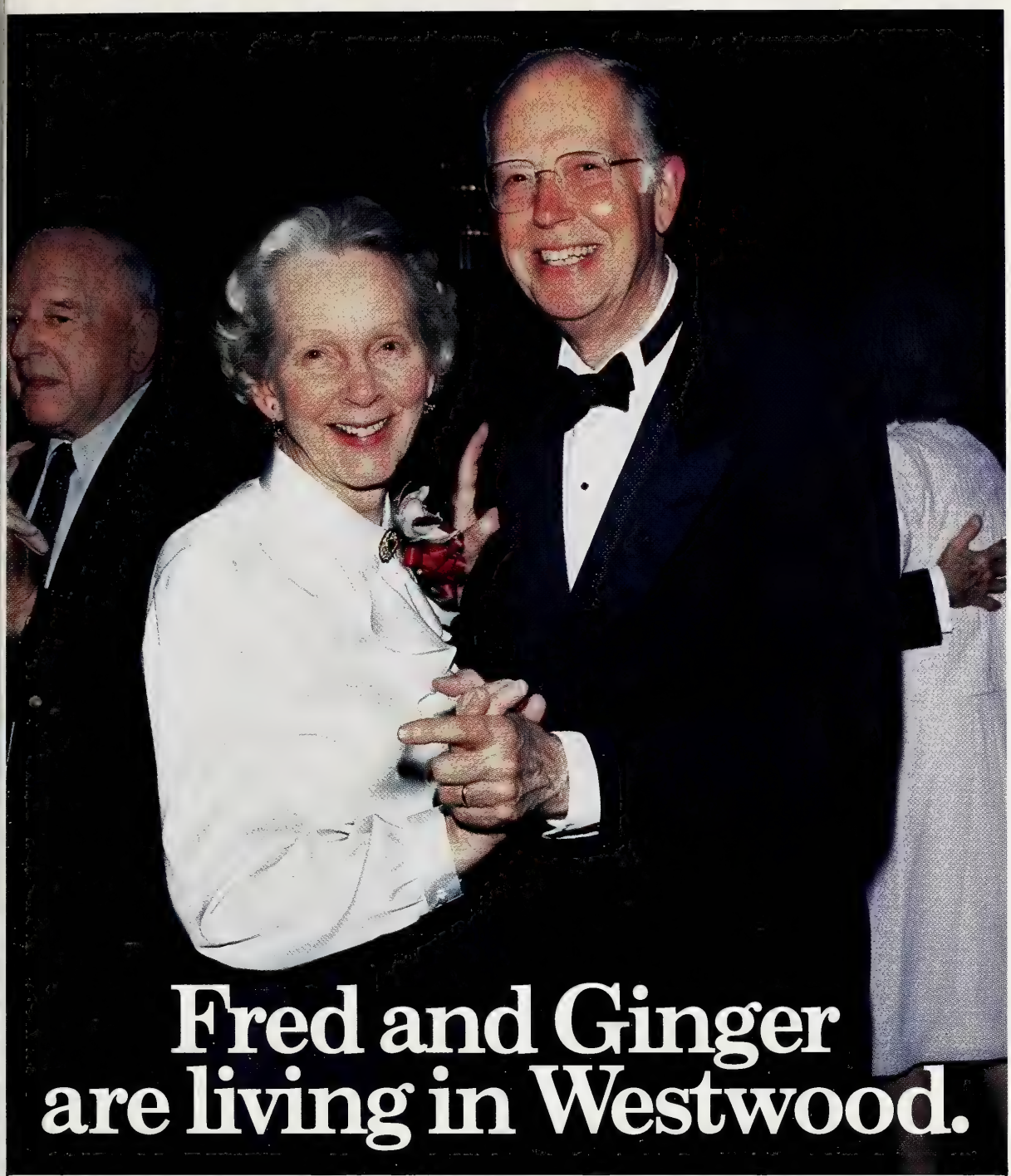
COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York.

BSO FRIENDS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business & Professional Leadership program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Higginson Room reception lounge, and priority ticket service. For further information, please call the BSO Corporate Development Office at (617) 638-9250.



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Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover shows part of an architect's rendering of Symphony Hall, with lettering for "The Boston Music Hall" visible above what was originally the main entrance on Huntington Avenue. The new building was never so named, however, since the old Music Hall, where the BSO performed until Symphony Hall opened in 1900, was not torn down as planned.



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Boston Symphony Chamber Players at Jordan Hall, Sunday, February 3, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, perform the second concert of their 1990-91 subscription season at Jordan Hall on Sunday, February 3, at 3 p.m. The program includes Haydn's Trio in G for flute, cello, and piano, Hob. XV:15, Brahms's Trio in E-flat for horn, violin, and piano, Op. 40, and Shostakovich's Quintet in G minor for piano and strings, Op. 57. Single tickets are $16, $12, and $9, available on the day of the concert at the Jordan Hall box office, or in advance at the Symphony Hall box office or by calling SymphonyCharge at (617) 266-1200.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for a la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert. Speakers for upcoming Supper Talks include BSO violinist Bonnie Bewick with pianist Deborah DeWolf Emery (Tuesday, January 22), BSO Managing Director Kenneth Haas (Thursday, January 24), and BSO violist Mark Ludwig (Thursday, February 14). Upcoming Supper Concerts will feature two string quartets with individual movements written by such Russian composers as Glazunov, Liadov, and Rimsky-Korsakov, on a program with Harold Shapero's four-hand Piano Sonata (January 17 and 19); and music of Janáček and two composers interned at the Theresienstadt concentration camp during World War II, Gideon Klein and Viktor Ullmann (February 8 and 12). The suppers are priced at $22 per person for an individual event, $61 for any three, or $118 for any six. Advance reservations must be made by mail. For reservations the week of the Supper, please call (617) 638-9390. All reservations must be made at least 48 hours prior to the Supper. For further information, please call (617) 266-1492, ext. 516.

Shoto Collection to be Exhibited in Cabot-Cahners Room

From January 17 through February 19, the Shoto Collection of contemporary Japanese prints will be on exhibit in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. Highlighting the exhibit will be works by renowned artist Toko Shinoda. Born in Manchuria in 1913, Ms. Shinoda used her lifelong training in calligraphy to develop the style of abstract brushstrokes that characterize her work. The Shoto Collection, begun in 1986 by former Tanglewood Festival Chorus member Carole Turner, has enlisted the talents of the Old Cambridge Company of Charlestown for framing. The Cabot-Cahners Room exhibits are sponsored by the Boston Symphony Association of Volunteers. All artwork in the Shoto Collection is for sale, and a portion of each sale (10%) benefits the BSO. In addition, there will be a pre-concert reception on Thursday, February 14, from 6:00 to 7:30 p.m. All ticket holders are welcome to attend. For further information about the collection, please call Carole Turner at (617) 248-5818.

Recognize Someone Special: Name a BSO Concert

What finer way to honor someone or commemorate a very special occasion! For a $25,000 contribution to the Boston Symphony Annual Fund, you may name a BSO concert as a tribute to, or in memory of, an individual you designate. In addition, you will become a Patron of the Higginson Society, the orchestra's circle of its most generous benefactors. The benefits of naming a concert also include a private champagne reception, complimentary tickets for the concert, and prominent acknowledgment in the program book, including a biographical appreciation about the honoree. For further information about naming a BSO concert, please call Susan E. Tomlin, Director of Annual Giving, at (617) 638-9274.

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BSO Members in Concert

The Boston Artists' Ensemble performs Borodin's String Quartet No. 2 in D, Webern's Five Pieces for String Quartet, and Bartók's String Quartet No. 1 on Friday, January 18, at 8 p.m. at the Chapel Gallery of the Second Church in Newton, and on Sunday, January 20, at 2:30 p.m. at the Peabody Museum in Salem. The performers include BSO members Tatiana Dimitriades, violin, Edward Gazouleas, viola, and Jonathan Miller, cello, the ensemble's founder, with violinist Sharan Leventhal. Tickets are $12 ($10 students and seniors). For reservations or further information, call (617) 527-8662.

Max Hobart conducts the Civic Symphony Orchestra in its sixth annual Pops concert at the Royal Sonesta Hotel in Cambridge on Friday, January 25, at 8 p.m. The evening offers music of Rodgers and Hammerstein, dancing to Strauss waltzes, and a salute to the big bands, with guest host Ron Della Chiesa. Tickets are $30, including champagne and dessert. For more information, call (617) 566-2219.

BSO members Timothy Morrison, trumpet, and Mark Ludwig, viola, perform music of Corelli, J.S. Bach, Martini, Franck, and Hovhaness with organist John Finney on the Richmond Performance series at the Richmond Congregational Church on Sunday, January 27, at 3 p.m. Tickets are $10 ($8 students and seniors). For further information, call (617) 437-0204 or (413) 698-2837.

The John Oliver Chorale performs music of Britten, Schütz, Brahms, Schubert, Poulenc, and the world premiere of Bright Sheng's Chinese Folk Songs on Friday, February 8, at 8 p.m. at Old South Church at Copley Square, 645 Boylston Street. Single tickets are $20, $14, and $5. For further information, call (617) 325-0886.

BSO acting principal flutist Leone Buyse performs music of Handel, Vivaldi, Bach, Telemann, Gluck, and Mozart with organist Nancy Granert on Sunday, February 10, at 7:30 p.m. at St. Michael's Church in Marblehead. Tickets are $10 at the door ($7 students and seniors). For further information, call (617) 631-0657.

Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday, February 13, and Friday, February 15, at 8 p.m. at the Old South Meeting House, 310 Washington Street. Virginia Eskin is soloist in Clara Schumann's Piano Concerto, on a program also including Beethoven's *Coriolan* Overture and Symphony No. 2. Tickets are $18 and $12 ($8 students and seniors). For further information, call (617) 426-2387.

Books for the Beranek Room

The BSO is seeking used books about music and musical topics to fill the shelves of Symphony Hall's new Beranek Room. All books will be labeled with a BSO bookplate indicating the name of the donor. If you have a book or books you would like to give to the orchestra for this purpose, please call Noni Cooper, Assistant Director of Annual Giving, at (617) 266-1492.

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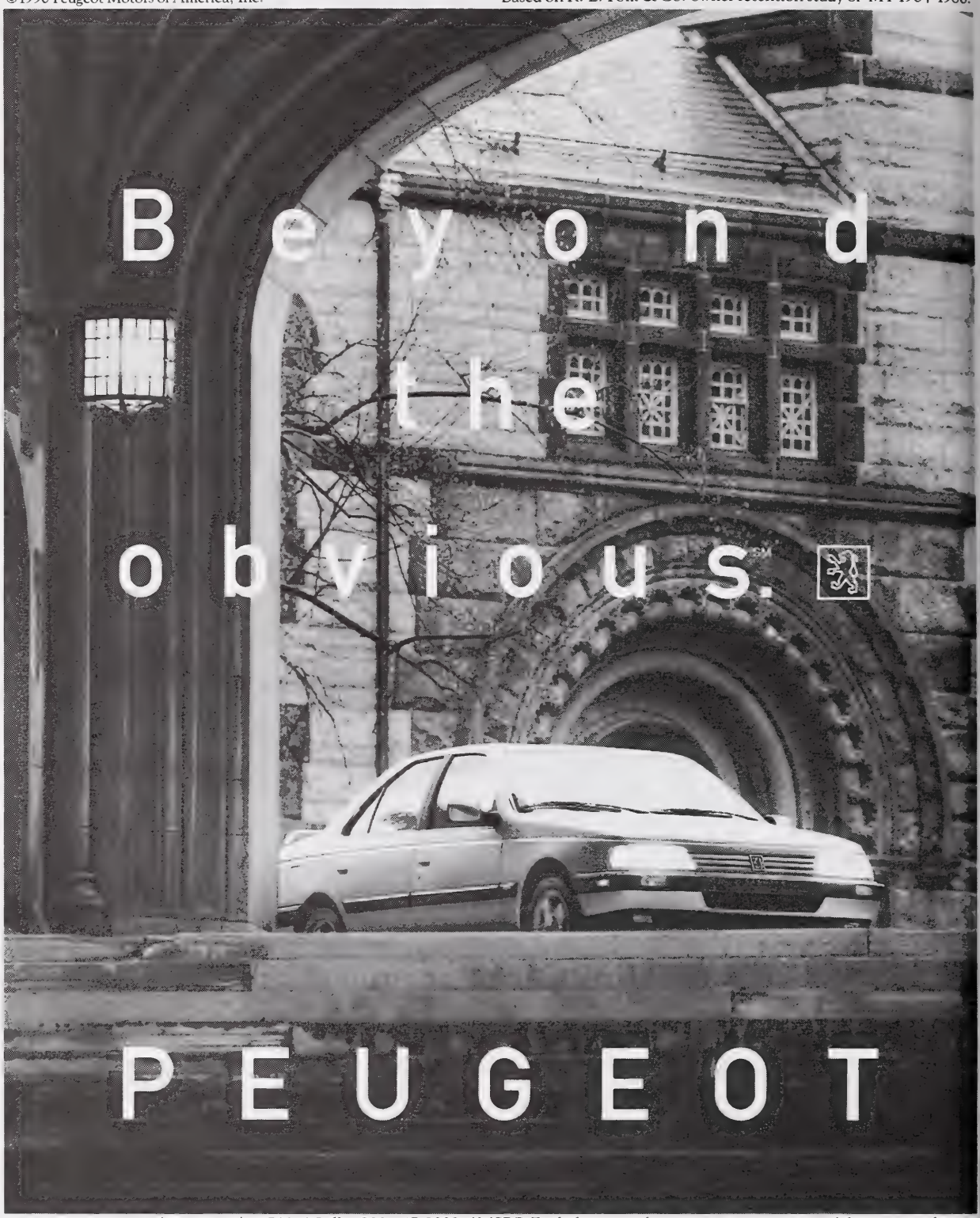
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Seiji Ozawa



Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his eighteenth year as the BSO's music director. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. This spring Mr. Ozawa will lead the orchestra on a seven-city North American tour; a tour to seven European cities will follow the 1991 Tanglewood season.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Saito Kinen Orchestra, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1990-91

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Acting Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
Acting Assistant Concertmaster
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Gottfried Wilfinger

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

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*James Cooke

*Si-Jing Huang

Violas
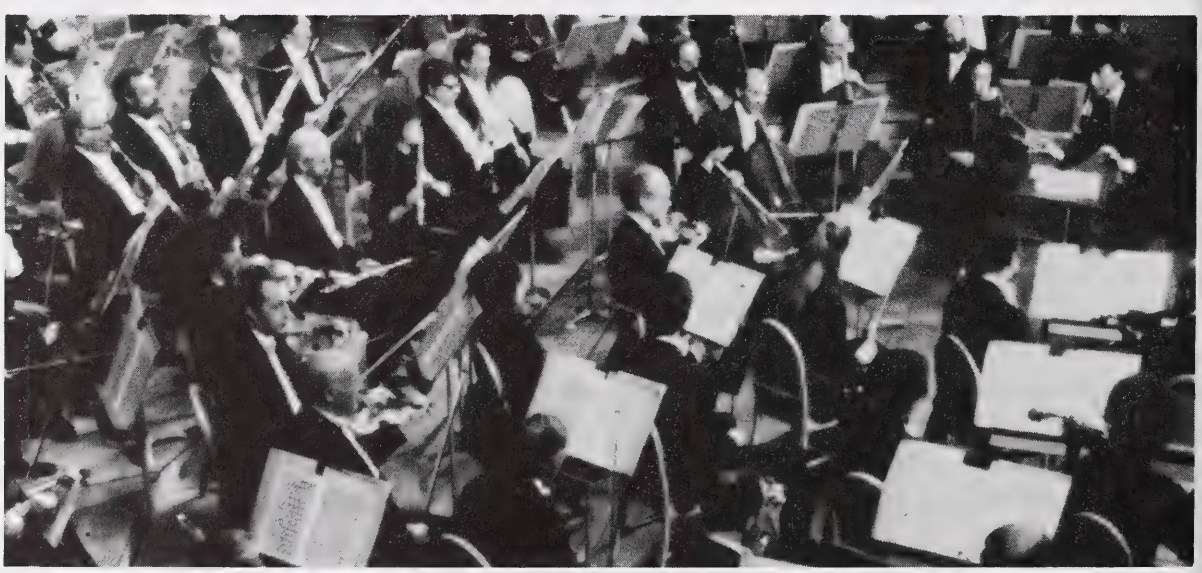
Burton Fine
Charles S. Dana chair
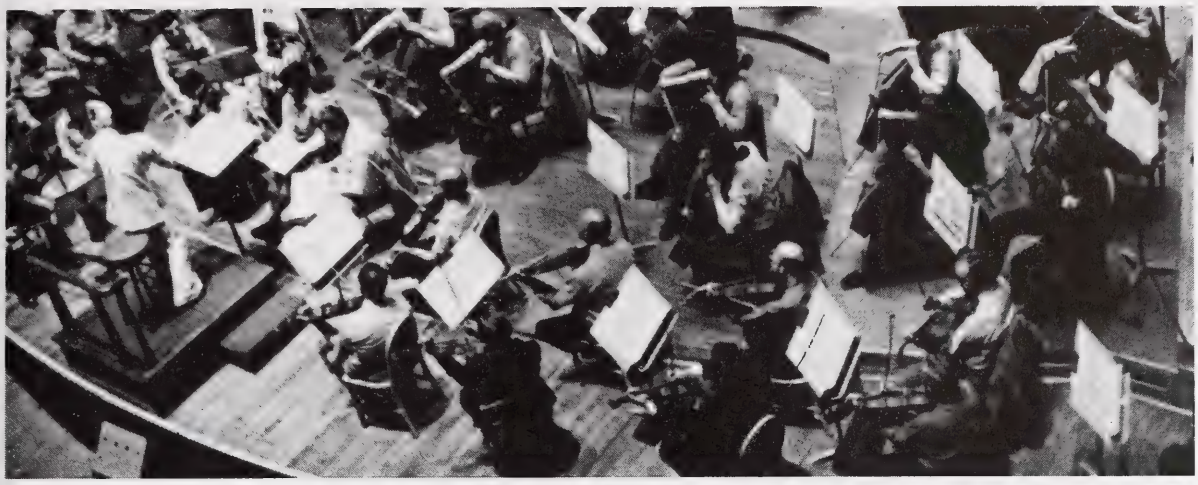
Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

‡Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

**Participating in a system of rotated seating within each string section*
‡*On sabbatical leave*





Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Luis Leguía
Robert Bradford Newman chair
‡Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

———

Walter Piston chair
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
William Hudgins

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair
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A Brief History of the Boston Symphony Orchestra

Now in its 110th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrated its fiftieth anniversary this past summer. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition that would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his eighteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of Tanglewood Music Center, and recent works commissioned from such prominent composers as John Cage, Hans Werner Henze, Peter Lieberson, and Bernard Rands. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

References furnished on request

Armenta Adams
American Ballet Theater
Michael Barrett
John Bayless
Leonard Bernstein
William Bolcom
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Chamber Players
Boston Symphony Orchestra
Boston University School of Music
Brooklyn Philharmonic
Dave Brubeck
Aaron Copland
John Corigliano
Phyllis Curtin
Rian de Waal
Michael Feinstein
Lukas Foss
Philip Glass
Karl Haas
John F. Kennedy Center for Performing Arts
David Korevaar
Garah Landes
Michael Lankester
Elyane Laussade
Marion McPartland
John Nauman
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Andre Previn
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Friday, January 18, at 2
Saturday, January 19, at 8
Tuesday, January 22, at 8

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Vivace
Andante
Allegro vivace

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Scherzo: Vivace
Finale: Allegro con spirito

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BOSTON SYMPHONY CHAMBER PLAYERS
with GILBERT KALISH, *pianist*

Sunday, February 3, 1991 at 3:00pm
HAYDN Trio in G for flute, cello and piano, Hob. XV15
BRAHMS Trio in E-flat for horn, violin,and piano, Op.40
SHOSTAKOVICH Quintet in G minor for piano and strings, Op.57

Sunday, March 10, 1991 at 3:00pm
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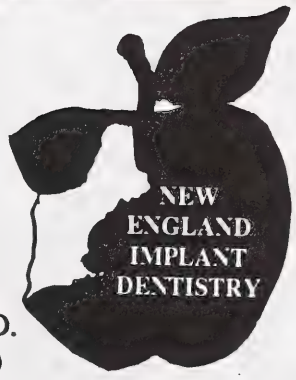
Sergei Rachmaninoff
Piano Concerto No. 1 in F-sharp minor, Opus 1



Sergei Vassilievich Rachmaninoff was born in Oneg, district of Novgorod, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed the first movement of his F-sharp minor concerto in 1890 and completed the piece on July 18, 1891, while a student at the Moscow Conservatory. He played the first movement at a Moscow Conservatory concert on March 29, 1892, Vasily Safonov conducting. The score is dedicated to Alexander Siloti, his piano teacher at the Conservatory. Rachmaninoff reworked his First Concerto in the fall of 1917, completing the revision on November 23 that year; he had by this time already finished his Second and Third piano concertos. The revised score of the First Concerto was published by Russian Music Editions in March 1921; a two-piano arrangement of the original version was published by Gutheil in 1893, the full score not until 1971 by the Soviet State Publishing House, Moscow. Rachmaninoff introduced the revised score to New York when he appeared as soloist with the Russian Symphony Orchestra on January 28, 1919; this was most likely the first performance of the new version. He repeated it with the New Symphony Orchestra (later to become the National Symphony Orchestra) on December 26 that year in Carnegie Hall. The Boston Symphony Orchestra first performed the original version of the concerto on December 16 and 17, 1904, Wilhelm Gericke conducting, with Carlo Buonamici as soloist (it had previously been played in this country by Martinus Sieveking on December 16, 1900, in Washington, D.C.), and then again on November 5, 1934, with Pauline Danforth and Koussevitzky conducting. Lucille Monaghan played the first movement of the revised score with Arthur Fiedler and the Boston Pops on June 1, 1932, and the Pops played the complete work for the first time on May 27, 1948, with Jeanne Therrien. Although the concerto continued to resurface on Pops concerts, the first BSO subscription performances of the revised score did not take place until November and December 1978, with pianist Lydia Artymiw under Seiji Ozawa's direction. The orchestra's only performance since then took place at Tanglewood in July 1984, with Bella Davidovich as soloist and Leonard Slatkin con-

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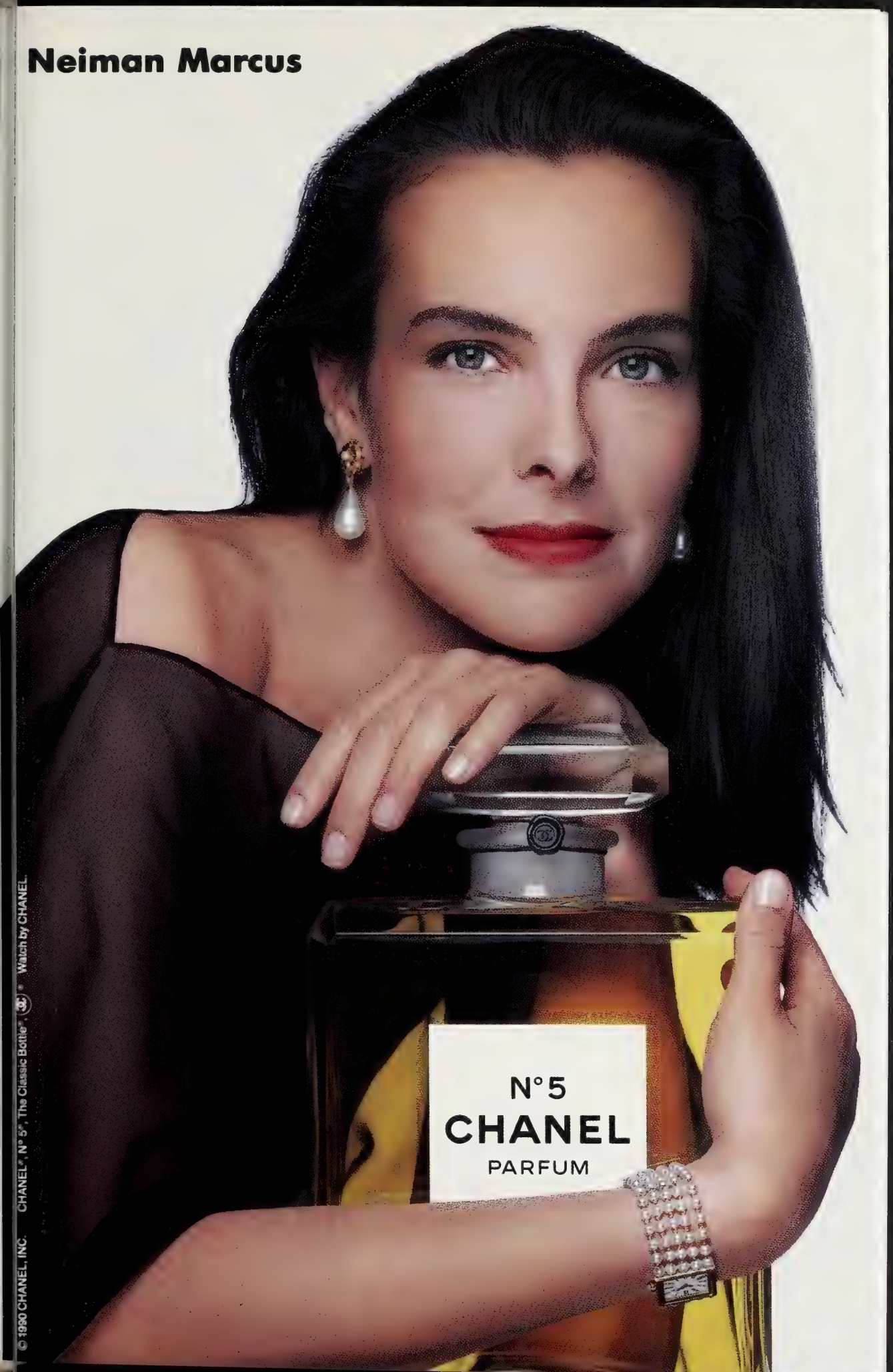
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ducting. Besides the solo piano, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, triangle, cymbals, and strings.

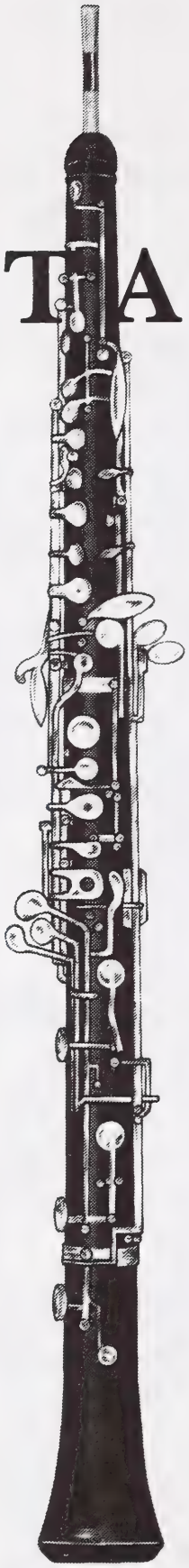
The 1904 program book for the first Boston Symphony performance of Rachmaninoff's F-sharp minor piano concerto gives the following account of the composer:

> Serge Wasseliewitsch [*sic*] Rachmaninoff studied at the St. Petersburg Conservatory from 1882 to 1885, and then went to the Moscow Conservatory. In his eighteenth year he was awarded the gold medal of honor. He was graduated with the highest honors in 1891 as a pianist and in 1892 in composition . . . Since then he has appeared as virtuoso and composer throughout Russia. He visited London in 1899, and conducted his *Fantasia*, Op. 7, at a Philharmonic Concert, April 19. In 1902 he appeared at Vienna as a pianist. The list of his works includes an opera, *Aleko* (1893), a symphony, an *Elegiac* Trio for pianoforte, violin, 'cello, in D minor, Op. 9, dedicated to the memory of Tschaikowsky [*sic*], a fantasia for orchestra, *The Cliff* (1892), based on Lermontoff's poem of like name, and performed at New York by the Russian Symphony Society, January 28, 1904, . . . smaller pianoforte pieces, and songs of much distinction. Rachmaninoff was first known in Boston by his now famous pianoforte Prelude, Op. 3 [the C-sharp minor, Op. 3, No. 2, dating from 1892], first played here during the season of 1897-98 . . .

Rachmaninoff first came to the United States in 1909, for which occasion he composed his Third Piano Concerto in D minor. His reputation as pianist, conductor, and composer was secure, and his fame rested to a great extent on the success of two of his works, the C-sharp minor piano prelude, and the Second Piano Concerto in C minor, which he had composed in 1901. Rachmaninoff was never to escape the popularity of the prelude—audiences called for it wherever he went—and he was even to consider the demand for the Second and Third concertos something of a hindrance. "I have rewritten my First Concerto," he stated in 1931. "It is really good now. All the youthful freshness is there, and yet it plays itself so much more easily. But nobody pays any attention. When I tell them in America that I will play the First Concerto, they do not protest, but I can see by their faces that they would prefer the Second or Third."

Rachmaninoff wrote his First Concerto while he was a student at the Moscow Conservatory. An attempt at a C minor piano concerto in November 1889 had come to nothing, and other works intervened, but by April 1891 he had completed the first two movements of the F-sharp minor. He finished the piece on summer holiday in 1891, in a flurry of activity, working from five in the morning until eight in the evening, composing the final movement and scoring the last two movements in the space of two and a half days. The effort left him tired but pleased. In March 1892 a concert of student works at the Moscow Conservatory provided the occasion for the premiere of the concerto, albeit just the first movement. The conductor, Vasily Safonov, professor of piano and director of the Conservatory, was notorious for making changes in the pieces to be performed on these occasions, cleaning them up, cutting them, anything to make them more playable. But Rachmaninoff held his ground, not only refusing to accept alterations, but even correcting Safonov's tempos and shadings when the conductor's ideas differed from his own.

By 1908, however, Rachmaninoff's attitude toward his First Concerto had changed. By this time his works included the Second Concerto, numerous pieces for piano and voice, chamber, choral, and operatic works, and two symphonies (although it should be noted that the First had been a dreadful failure at its premiere in 1897, such a failure, in fact, that the composer submitted to hypnosis and autosuggestion to set his compositional juices flowing properly again). His appearances were in demand both at home and abroad, and he no longer considered the F-sharp concerto a suitable touring piece. Thoughts of revising the work came as early as April 1908: "Now I plan to



TAKE NOTE

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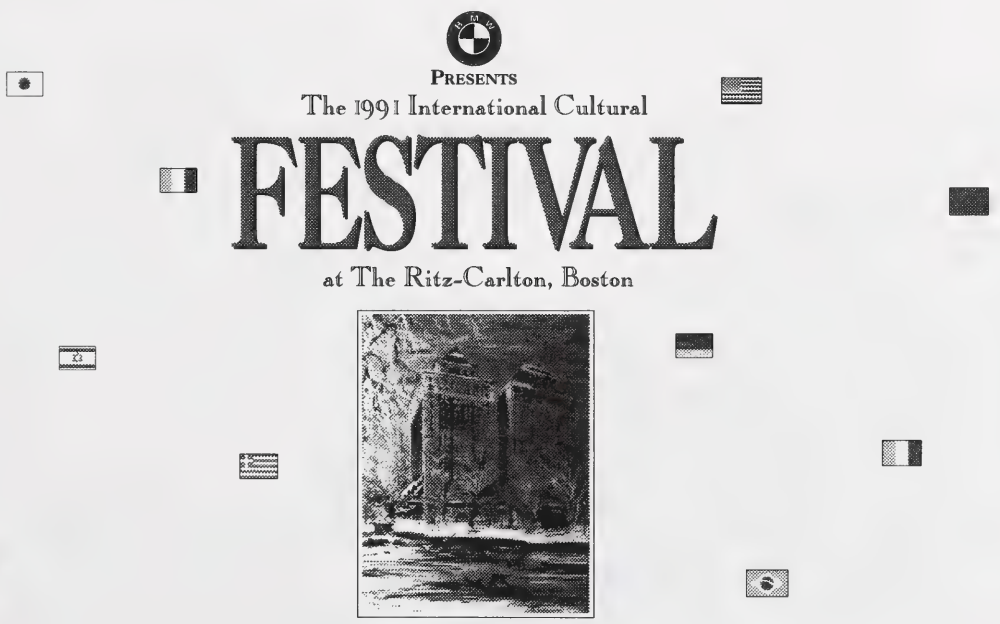
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take my First Concerto in hand tomorrow, look it over, and then decide how much time and work will be required for its new version, and whether it's worth doing anyway. There are so many requests for this concerto, and it's so terrible in its present form, that I should like to work at it and, if possible, get it into decent shape . . . "

But composing, performing, and traveling kept Rachmaninoff from the revision until November 1917, in the aftermath of the Russian Revolution, and at which time regular musical activities had been suspended until a return to normal conditions. At odds with the new regime, feeling his career at a standstill, the composer seized upon an invitation to appear in Stockholm, and just before Christmas of 1917, he and his family left Russia, never to return. Rachmaninoff had previously rejected offers to stay in America (he had turned down the conductorship of the Boston Symphony Orchestra in 1909 and would again in 1918), but he decided at the end of the 1920-21 musical season to make New York City his permanent home. He remained a resident of the United States, recording and touring on both sides of the Atlantic, and also continuing to compose, until his death in 1943.

"It will have to be written all over again, for its orchestration is worse than its music," Rachmaninoff said of the F-sharp minor's original version, and his changes are concerned with matters of instrumentation, texture, and structure, the thematic content remaining basically what it was. The final product is tight, concise, even classical in form, and the thematic recurrences are on the whole quite regular. The orchestral and piano writing is considerably thinned out. The balance between tune and figuration in the piano's initial statement of the first-movement theme represents an alteration of an alteration, for Rachmaninoff changed this passage first during the initial revision, then in the pre-publication proofs. In the second movement, the composer lightened the texture and added touches of chromaticism. In the final form of the third movement, the fortissimo opening is new, and a prominent return of the main theme near the end is omitted.





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The first movement of the F-sharp minor concerto opens Vivace, with the "youthful freshness" of the composer immediately apparent. The cascading triplets for piano which separate the introductory fanfares provide the basis for connective and transitional material later in the movement. The main theme sounds *espressivo*, then *dolce*, the second theme *cantabile*, Rachmaninoff's markings ensuring the mood (as if the tunes themselves would not). The principal theme achieves its particular romantic, open quality through an immediate, sequential repetition of its opening measures. The second theme, reached by a vivace, *scherzando* passage, is at once insistent and halting, the lingering fourth note of the tune offsetting the rhythmic charge of the first three. The development makes much of the second theme's opening motive, and the working out of the main theme is preceded by its appearance in the solo horn. The broad horn calls that sound early on in the development are straight out of Tchaikovsky, whom the student Rachmaninoff idolized. The main theme, at the recapitulation, is heard *moderato* and *cantabile* in the piano, its original upbeat restored, and the second theme's return is made striking by a touch of solo violin. The movement's opening fanfare returns in the piano to announce the cadenza, which concludes with a sweeping, *maestoso* statement of the principal theme.

The prevailing calm of the D major second movement is established by an ascending motive first heard in the solo horn, that most romantic of all instruments. A piano episode offers an *espressivo* (again!) theme which does not appear elsewhere in the movement, and the ascending horn motif, more intense, sounding a third higher than at the start, brings in the main part of the movement, with piano filigree weaving through the orchestral texture. A rustling woodwind accompaniment is heard just before the close, which is again marked by solo horn.

As noted earlier, the fortissimo opening of the third movement is new. The finale is for the most part all energy, rhythm, and drive, punctuated by moments suggesting dance, and even jazz, though Rachmaninoff would have known none at the time. Two principal themes are introduced. When they reappear after a central, lyrical episode—which contains yet another of those plaintive, winding string melodies that Rachmaninoff seems to have endlessly available—the first is recapitulated outright, the second only suggested by the intervallic swellings of winds and brass. The emotional plane of the lyrical episode just mentioned is as far from the main world of the movement as its key, E-flat major, is remote from the concerto's home F-sharp minor, and through this interlude the piano is suitably distant and restrained. But for the most part, the orchestra in this movement accedes to the piano's demands (though somewhat grudgingly at one point), and the soloist leads the way to the bright, Allegro vivace, F-sharp major close.

—Marc Mandel

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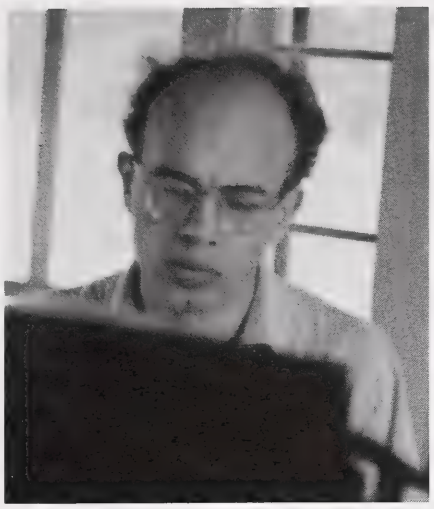
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Harold Shapero
Symphony for Classical Orchestra



Harold Shapero was born in Lynn, Massachusetts, on April 29, 1920, and is living in Natick, Massachusetts. He composed his Symphony for Classical Orchestra on a commission from the Koussevitzky Music Foundation, completing the work in Newton Center, Massachusetts, on March 10, 1947. At the time of its publication in 1965, the score received the dedication "To the Serge Koussevitzky Music Foundation in the Library of Congress and dedicated to the memory of Serge and Natalie Koussevitzky." Leonard Bernstein led the Boston Symphony Orchestra in the premiere on January 30, 1948. Since then, the orchestra has performed only the slow movement, and that only at Tanglewood; this took place twice (in 1950 and 1961) under Bernstein's direction. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings.

Harold Shapero is a native of Massachusetts who has made his entire professional life here. While still in high school he studied composition with Nicholas Slonimsky (now best known as the indefatigable and witty editor of *Baker's Biographical Dictionary of Musicians* and the *Lexicon of Musical Invective*, but then active as a conductor in Boston) and Ernst Krenek. In 1938 he entered Harvard, where his composition teacher was Walter Piston. Another influence during his college years was Igor Stravinsky, who delivered his Norton lectures, eventually published as *The Poetics of Music*, during the 1939-40 academic year. Shapero was one of the young composers selected to attend the very first summer of the Berkshire Music Center at Tanglewood in 1940; there his classmates included Lukas Foss and Leonard Bernstein, and there he worked with Paul Hindemith. Following his graduation from Harvard, Shapero worked with Nadia Boulanger, who was teaching at Boston's Longy School of Music during the war years. By that time he was already winning significant prizes and making a name for himself as a member of a talented young group of American composers.

Boulanger often taught at the piano, illustrating her points with a wide range of musical passages from the entire literature of the art. After hearing her play Beethoven string quartets on the piano, Shapero became interested in works of the Classical era as models for contemporary composers. He undertook a profound study of the music of the older masters, with resulting influences on his own composition. Of course, Stravinsky was already thoroughly launched in his neo-Classical period, and there was, without question, a good deal of Stravinskyan influence in Shapero's work (as in the work of other young composers in the same circle—Irving Fine, Arthur Berger, Lukas Foss among them). But during the 1940s Shapero turned out a remarkable series of compositions derived in some way or other from classical models: three piano sonatas (inspired by Scarlatti, C.P.E. Bach, and Haydn), a serenade for string orchestra of Mozartean cast. Other musical directions might have attracted him. He was an experienced jazz pianist and arranger, and his former teacher Krenek was particularly interested in Schoenberg's new technical discoveries. But it turned out to be the music of the eighteenth century that sparked this remarkable outpouring of compositions, capped by the largest of them all, the Symphony for Classical Orchestra, which might be described as Beethovenian by way of Stravinsky.

At the end of this prolific period, Shapero became one of the founding members of

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the music department of Brandeis University, where he taught for three decades, becoming the mentor of a whole line of composers. But his own compositions came farther and farther apart. Perhaps the slowing down of his output was caused in part by his duties in the newly founded university, but it was surely connected, too, with the marked turn toward twelve-tone and serial technique that became virtually the only allowable approach to composition in many institutions of higher learning from the 1950s until quite recently. A composer who had so effectively pursued new ways of dealing with tonal structures might well find himself in an environment that was not receptive to the direction of his work. He explored other directions in individual works, including twelve-tone technique in his Partita in C (an ironic title!) for piano and small orchestra and the infusion of jazz elements into more traditional compositional approaches in *On Green Mountain*, a recomposition of Monteverdi's *Zefiro torna*, for jazz ensemble; this was one of the first works inspired by Gunther Schuller's announcement of the possibilities of "third-stream" music. (The title "Green Mountain" is a pun, being an English translation of Monteverdi's name.) Thus, though new works have continued to appear, they have not poured forth with the extraordinary fluency and ease that characterized the 1940s, and, largely for this reason, Shapero remains a far less well-known composer than the quality of his work deserves.

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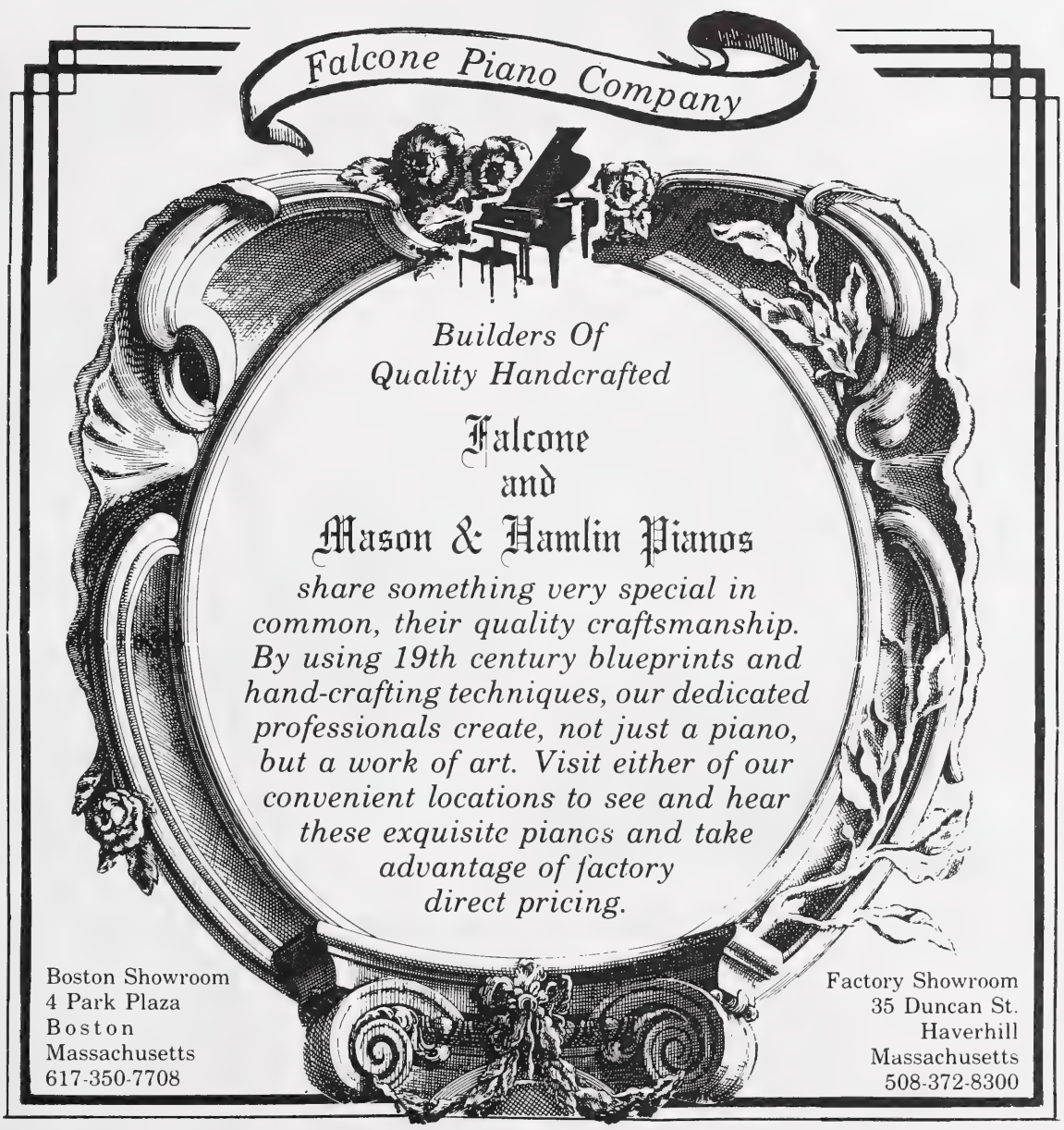
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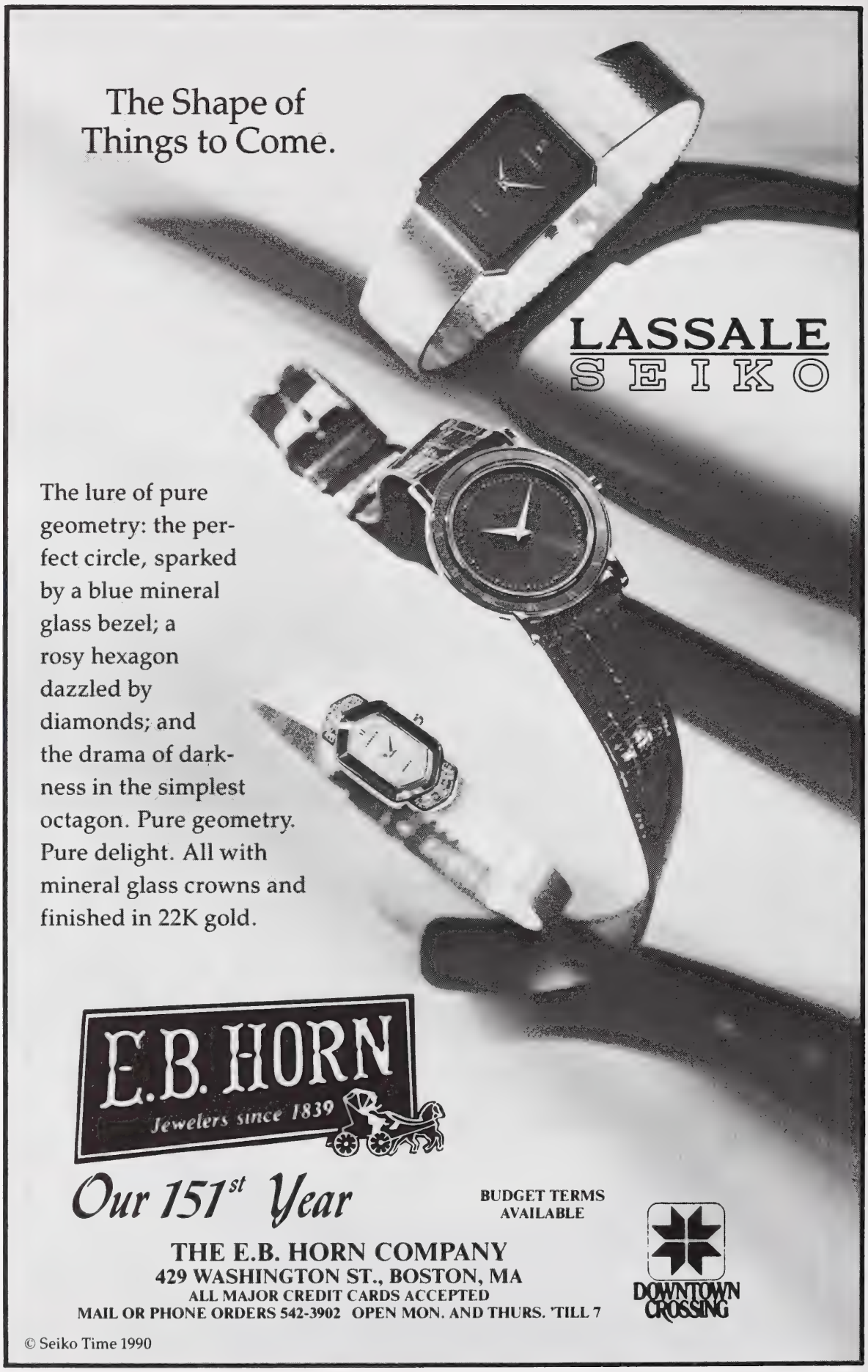
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Even the fifty-minute symphony was, until very recently, largely forgotten. Leonard Bernstein conducted the work in its premiere. His 1954 recording with the New York Philharmonic (made when the conductor was suffering from a high fever) was the most important sample of Shapero's work available to the public. But further performances were few and far between. In 1986, André Previn discovered the work and programmed it with great success in Los Angeles. He repeated it the following year, took it on tour with his orchestra, and recorded it again—the first digital recording of a major work of Shapero's. In recent years the musical milieu has changed. The "new tonality" is in full swing, serialism seems passé in many places, and "serious" musicians are willing to reconsider the possibilities of tonality, something which audiences have never given up.

About the time he was composing the symphony, Shapero wrote an article for *Modern Music* under the title "The Musical Mind," which explained his interest in the music of the classical masters. He advocated a close study of Haydn, Mozart, and Beethoven, with self-administered exercises in recreating their styles so that composers might develop the same kind of control of musical phrasing, of tension and




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> As the composer continues to work exercises in imitation of his models he will be surprised to find that along with the thousand subtleties of technique he will absorb from his masters, he will discover the personal materials of his own art. These will often be presented to him in dreams, or in the half-waking state of consciousness, before the inner critical faculty has had the opportunity to act in selecting and repressing the given material. From these experiences he will gradually accumulate the technical stuffs of a private creative world, possessing capabilities of change and expansion according to his expressive needs.

Having found his personal materials, the composer, says Shapero, can forget about systems of composition, such as those advocated by Schoenberg and Hindemith, and rely on his own musical intuition, as does Stravinsky, whose most recent works have "best succeeded in organizing the elements of his musical speech" without overt systems.

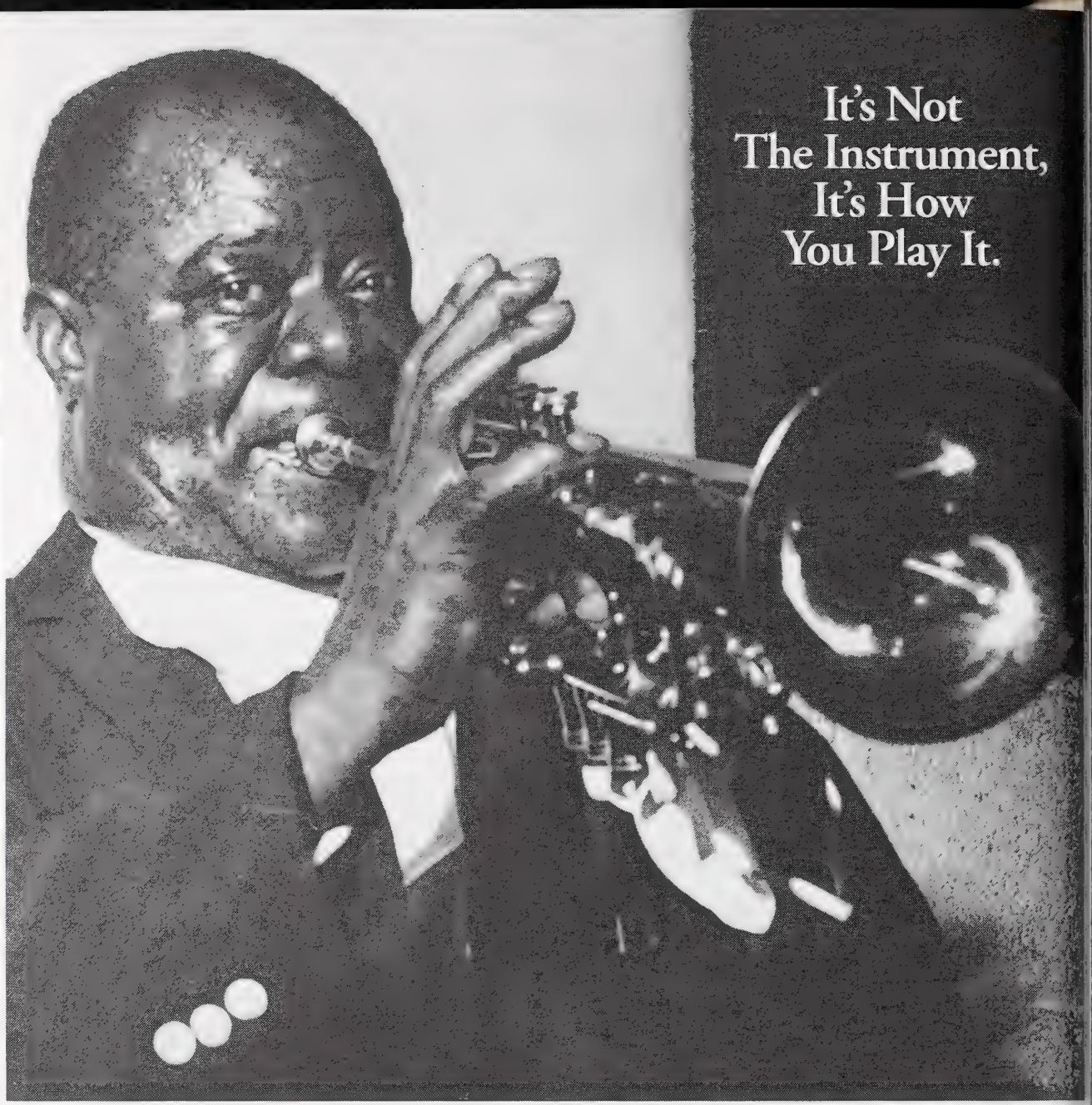
Stravinsky had already composed his Symphony in C, his most thoroughgoing example of renewal in the centuries-old genre, but though Shapero's music sometimes recalls the rhythmic vigor of Stravinsky's (with less of its irregularities), it is also more spacious and assertive in a Beethovenian mold. The slow introduction (Adagio) of the first movement establishes a firm sense of tonal center while unfolding certain elements of a harmonic and melodic style that is clearly of twentieth-century America. The opening page or two may breathe a hint of the sound of Copland's popular ballets, but the harmonies grow progressively more acerbic until they launch the vigorous Allegro, an extended movement of tremendous rhythmic drive. Beethovenian motifs appear, but without ever sounding much like Beethoven himself, and they expand in broad yet nervous steps. A momentary halt for taking stock (the most strongly Stravinskyan element so far) leads to the transparent second theme, introduced in flute and clarinet over staccato bassoon. The movement is often lightly scored, though with massive climaxes, but it never loses its propulsive force.

The second movement (Adagietto) is luxuriant in its sensuous melodic flow, intertwining small groups—usually pairs—of instruments in a continuing thread that covers an extraordinary range of moods and sonorities, from the lightest and most delicate to resolute assertions for the whole ensemble.

The scherzo (Vivace) combines the rhythmic muscularity of Beethoven with a fundamental melodic gesture that alternates between major and minor, a device common in Stravinsky's octatonic music, in which both the major and minor third are a part of the basic scale.

The finale (Allegro con spirito) opens with a long-held *F* in the full orchestra, then leaps into a grand romp of high energy preparing for the eventual triumphant return to B-flat, to which the opening *F* had served as dominant. Throughout the movement, Beethovenian gestures—lively rhythmic assertions, uncouth interruptions, full orchestral chords alternating with light dialogue—appear in fresh and surprising ways, a vivid demonstration that even the most familiar of sonorities, harmonies, and melodic types can be used to create a vibrant new musical structure in the right hands.

—Steven Ledbetter



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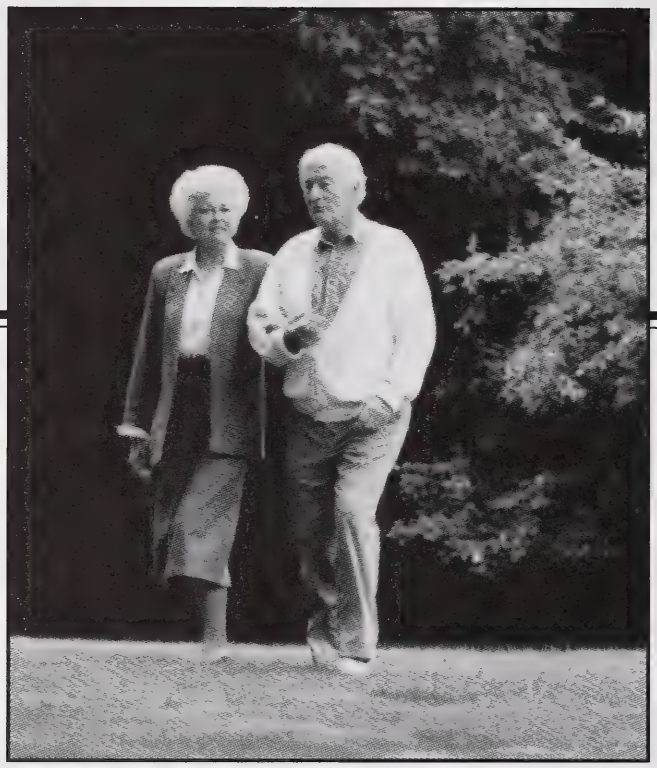
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Howard Pollock's article on Harold Shapero in The New Grove Dictionary of American Music offers a good summary. Shapero's article, "The Musical Mind," which discusses the basis of his musical style in an intuitive understanding of the classical era, appeared in *Modern Music* xxiii (1946), pp. 31-35. Arthur Berger's "Stravinsky and the Younger American Composers," calling attention to the group of young Americans linked by their interest in Stravinskyan neo-Classicism, appeared in *The Score and I.M.A. Magazine*, No. 12 (June 1955), pp. 38-46. André Previn's recording with the Los Angeles Philharmonic of the Symphony for Classical Orchestra is available from New World (coupled with Shapero's *Nine-Minute Overture*). Leonard Bernstein's older recording of the Symphony with the Columbia Symphony Orchestra is on cassette from CRI.

Nothing more sharply demonstrates the revised view of Rachmaninoff in recent years than the change in the treatment he receives in Grove's Dictionary between the 1955 edition and the New Grove of 1980: Geoffrey Norris' long and insightful article in 1980 (where the name is spelled "Rakhmaninov") is a world away from the niggling and sarcastic few paragraphs allotted to the composer twenty-five years earlier. The later article has been reissued, along with the New Grove articles on Rimsky-Korsakov, Scriabin, Prokofiev, and Shostakovich, in *The New Grove Russian Masters 2* (Norton, available in paperback). The most accessible brief introduction to the life and works of Rachmaninoff in a single volume is to be found in Geoffrey Norris' excellent contribution to the Master Musicians series, *Rakhmaninov* (Littlefield paperback). For a closer look at the orchestral music, Patrick Piggott's volume in the BBC Music Guides (University of Washington paperback) is both informative and inexpensive. First-hand statements by the composer, compiled mostly from letters and interviews, can be obtained in the older book *Sergei Rachmaninoff, A Lifetime in Music*, compiled by Sergei Bertensson and Jay Leyda with the assistance of the composer's sister-in-law Sophie Satin (New York University Press, now out of print). Though not as well represented on disc as either of his next two ventures into the concerto medium, Rachmaninoff's First Piano Concerto does not lack for strong representation in recorded media. First of all, naturally, comes the composer's own performance with the Philadelphia Orchestra under the direction of Eugene Ormandy (RCA, coupled with the Fourth Concerto and the Rhapsody on a Theme of Paganini), which easily retains its interest despite the fact that it was made nearly a half-century ago. Jean-Philippe Collard has recorded the concerto with the Toulouse Capitole Orchestra under the direction of Michel Plasson (Angel, coupled with Concerto No. 3). Also worth consideration are the readings of Vladimir Ashkenazy with Bernard Haitink and the Concertgebouw Orchestra (London, coupled with the Rhapsody) and of Zoltán Kocsis with Edo de Waart and the San Francisco Symphony (Philips, coupled with the Second Concerto).

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André Previn



André Previn was music director of the Los Angeles Philharmonic for three seasons beginning in October 1985, when he succeeded Carlo Maria Giulini. By the end of his first season he had taken the Philharmonic on two national tours as part of the Isuzu/Los Angeles Philharmonic Touring Program. During his first season he reestablished the Los Angeles Philharmonic Chamber Music Society, also participating as pianist in a variety of chamber repertoire. This season Mr. Previn conducts the Los Angeles Philharmonic in Los Angeles and at Carnegie Hall; he also appears with the Vienna Philharmonic, the Royal Philharmonic, the New York Philharmonic, the Chicago Symphony, and the Honolulu Symphony. During the summer of 1991 he is scheduled to lead the Orchestra of St. Luke's at the Caramoor Festival, the Vienna Philharmonic at Salzburg, and the Mostly Mozart Orchestra at New York's Avery Fisher Hall. Mr. Previn has a distinguished international reputation, having been music director of the Houston Symphony, the London Symphony, the Pittsburgh Symphony, and the Los Angeles Philharmonic. He is principal conductor of London's Royal Philharmonic, and he has been guest conductor with the major orchestras of Boston, Chicago, Los Angeles, New York, Philadelphia, Amsterdam, Berlin, Copenhagen, Paris, Prague, Rome, and Vienna. An extremely versatile musician, he is active as pianist, composer, and television personality. As a child, André Previn moved from Berlin to California, where he studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. As a teenager he began working in Hollywood film studios as a conductor, arranger, and composer; his achievements in film included four Academy Awards. His enthusiasm for chamber music derives from a personal and musical relationship developed early on with violinist Joseph Szigeti. In 1960 Mr. Previn began concentrating his efforts on a symphonic conducting career. In 1976 he succeeded William Steinberg as music director of the Pittsburgh Symphony, bringing that orchestra heightened stature through recordings, tours, and the PBS television series "Previn and the Pittsburgh," which earned Mr. Previn two Emmy Award nominations. Before that, he had already established a wide reputation in Britain for his varied musical programs on BBC Television. Mr. Previn has conducted the Boston Symphony Orchestra frequently since his BSO debut at Tanglewood in 1977, appearing with the orchestra most recently there last summer as both conductor and pianist. Also at Tanglewood he was pianist for an evening of "Jazz Trio Classics" at Tanglewood's Theatre-Concert Hall. His most recent BSO subscription appearances took place in February 1990, when he led the orchestra both at Symphony Hall and at Carnegie Hall in New York.

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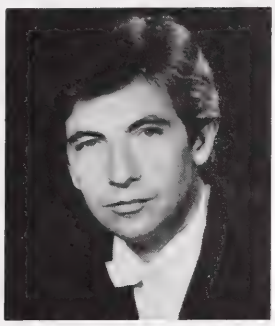
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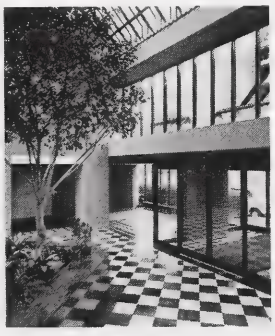
Jean-Philippe Collard



French pianist Jean-Philippe Collard has enjoyed great success interpreting works by Bartók, Brahms, Gershwin, Haydn, Liszt, Mozart, Prokofiev, Rachmaninoff, Strauss, and Tchaikovsky, in addition to his mastery of the French concerto repertoire. He has appeared in recital throughout France, Great Britain, Germany, Italy, Spain, the Soviet Union, Japan, the United States, South America, and Canada, and as soloist with many of the world's greatest orchestras. His 1990-91 season brings appearances with Marek Janowski and the Orchestre Philharmonique in Vienna, the Zurich Tonhalle Orchestra, Semyon Bychkov and the Orchestre de Paris in London, the Royal Liverpool Philharmonic, the Vienna Symphony, and the NHK Symphony of Japan with Charles Dutoit. In addition to his Boston Symphony Orchestra debut, his North American itinerary includes appearances on the Orchestre National de Lyon's spring tour in 1991. Born into a musical family in 1948, Jean-Philippe Collard was admitted to the Conservatoire National Supérieur de Musique de Paris at an exceptionally young age. At sixteen he was unanimously awarded the Conservatory's First Prize, and he has won many other awards since then, including the Grand Prix du Concours National des Artistes Soloistes, Prix Albert Roussel, Prix Gabriel Fauré, Prix du Concours International Marguerite Long/Jacques Thibaud, and Grand Prix du Concours International Cziffra. Since his North American debut with the San Francisco Symphony under Seiji Ozawa, Mr. Collard has performed frequently in the United States, including appearances at New York's 92nd Street Y, the Kennedy Center, San Francisco's Midsummer Mozart Festival, and the Caramoor and Newport festivals. He has appeared as soloist with the New York Philharmonic, the Los Angeles Philharmonic, and the orchestras of Cleveland, Pittsburgh, Detroit, Atlanta, Houston, Rochester, Minnesota, and Indianapolis. Mr. Collard's impressive discography for EMI includes the Études-Tableaux of Rachmaninoff and, with pianist Michel Beroff, Brahms's Hungarian Dances, which were named "Record of the Year" by *Stereo Review* in their respective years; the two Ravel concertos, with Lorin Maazel and the Orchestre National de France, named "Best Concerto Recording" by *Gramophone*; and Chausson's *Concert*, Opus 21, with Augustin Dumay and the Muir String Quartet, which won the Grand Prix du Disque. Recent recordings include the five Saint-Saëns piano concertos with André Previn and the Royal Philharmonic; the first recordings of the six concertos arranged by Mozart for piano and string quartet (with the Muir Quartet); and a recording of French *mélodies* with baritone José van Dam. Upcoming releases include the four Chopin Ballades and that composer's Sonata No. 3.

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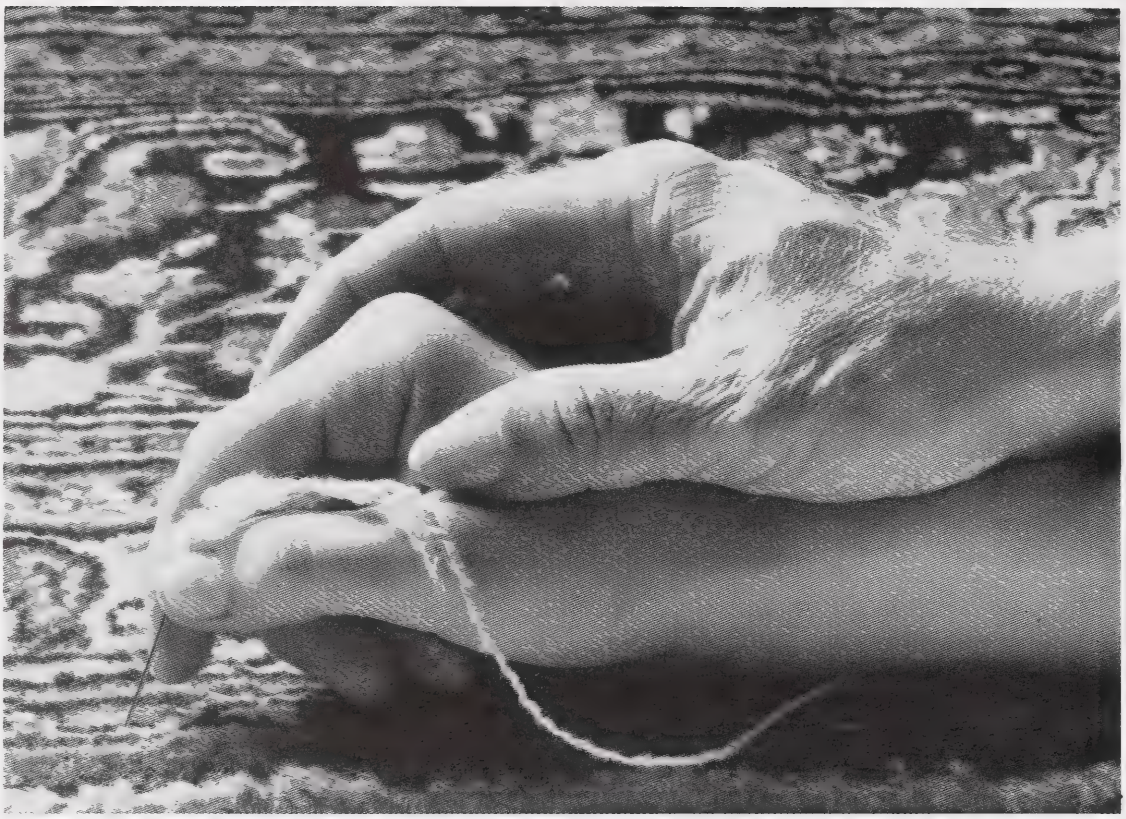
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Next Program . . .

Thursday, January 24, at 8
Friday, January 25, at 2
Saturday, January 26, at 8

SEIJI OZAWA conducting

HAAS — Study for Strings

WIENIAWSKI — Violin Concerto No. 1 in F-sharp minor, Opus 14

Allegro moderato
Preghiera. Larghetto
Rondo. Allegro giocoso

MIDORI

INTERMISSION

BARTÓK — Concerto for Orchestra

Andante non troppo—Allegro vivace
Giuoco delle coppie: Allegretto scherzando
Elegia: Andante, non troppo
Intermezzo interrotto: Allegretto
Finale: Presto

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Please note that there is a $1.75 handling fee for each ticket ordered by phone.

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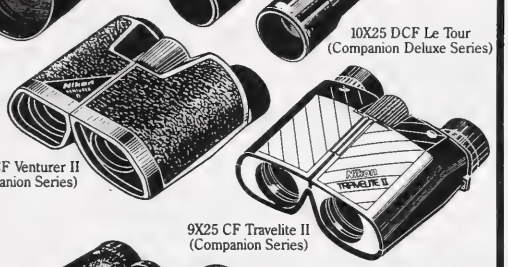


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Evans Mirageas will discuss the program at 9:30 in Symphony Hall.
Thursday 'B'—January 24, 8-10
Friday 'B'—January 25, 2-4
Saturday 'B'—January 26, 8-10

SEIJI OZAWA conducting
MIDORI, violin

HAAS	Study for Strings
WIENIAWSKI	Violin Concerto No. 1
BARTÓK	Concerto for Orchestra

Friday Evening—February 8, 8-10
Tuesday 'B'—February 12, 8-10

ROBERT SPANO conducting
GARRICK OHLSSON, piano

CRUMB	*A Haunted Landscape*
GRIEG	Piano Concerto
SIBELIUS	Symphony No. 1

Thursday 'C'—February 14, 8-10:05
Friday 'A'—February 15, 2-3:50
Saturday 'A'—February 16, 8-10:05

SEIJI OZAWA conducting
ANNE-SOPHIE MUTTER, violin
SYLVIA McNAIR, soprano
SUSANNE MENTZER, mezzo-soprano
JERRY HADLEY, tenor
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BARTÓK (February 14 and 16)	Violin Concerto No. 2
MORET	*En Rêve*, Concerto for violin and chamber orchestra
(February 15 only)	
MOZART	Mass in C minor, K.427, *The Great*

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IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

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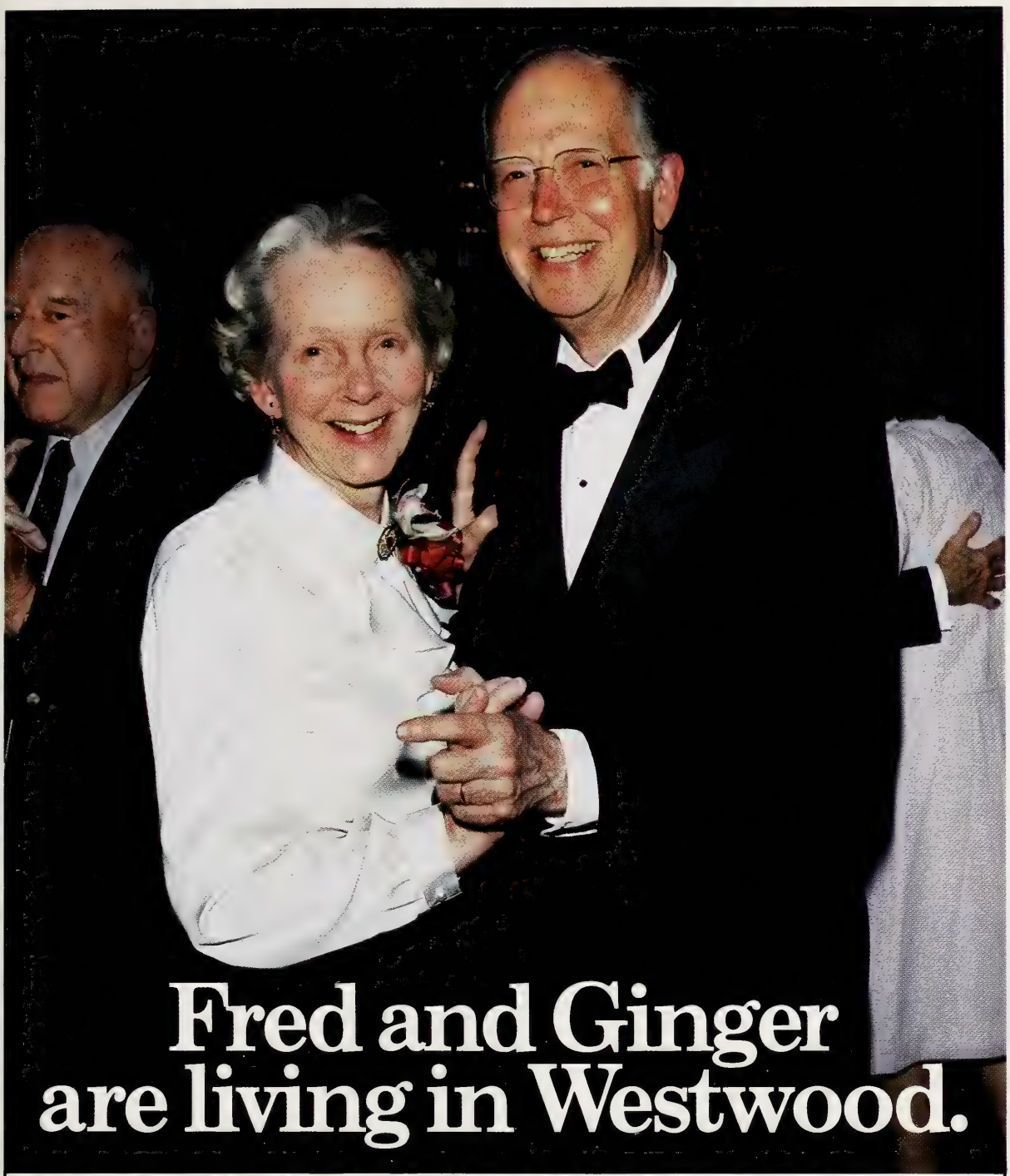
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SUPPER CONCERT V

Thursday, January 17, at 6
Saturday, January 19, at 6

VALERIA VILKER KUCHMENT, violin
AMNON LEVY, violin
EDWARD GAZOULEAS, viola
JOEL MOERSCHEL, cello
RODNEY LISTER, piano
DAVID KOPP, piano

SHAPERO — Sonata for Piano, four-hands

Very slowly--Moderately fast
Slowly
Fast

Variations on a Russian Folk Song, for string quartet

Theme. Adagio
ARTZIBUSHEV — Variation I. Allegretto
SCRIABIN — Variation II. Allegretto
GLAZUNOV — Variation III. Andantino
RIMSKY-KORSAKOV — Variation IV. Allegro
LIADOV — Variation V (Canon). Adagio
VÏTOLS — Variation VI. Allegretto
BLUMENFELD — Variation VII. Allegro
EWALD — Variation VIII. Andante cantabile
WINKLER — Variation IX (Fugato). Allegro
SOKOLOV — Variation X (Finale). Allegro

Festive Moods Quartet

GLAZUNOV — I. Carolers. Andante
LIADOV — II. Glorification. Moderato
RIMSKY-KORSAKOV — III. Russian Dancers. Allegro

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The performers appreciate your not smoking during the concert.

Harold Shapero
Sonata for Piano, four-hands

Harold Shapero composed his four-hand piano sonata in Newton, Massachusetts, in 1941, the year he graduated from Harvard, already a prizewinning composer marked as one of the most gifted of his generation. He wrote the piece to play with his friend and slightly older Harvard alumnus Leonard Bernstein; the two pianist-composers gave the premiere in 1941 at the Museum of Fine Arts in Boston.

Shapero came of age at a time when American music was finally achieving a degree of recognition, partly because of the work of Koussevitzky in finding and performing orchestral works by gifted Americans with the Boston Symphony Orchestra. In the years that Harold Shapero was studying, Aaron Copland, Roy Harris, and William Schuman all had significant performances here, to name only the most favorably received. Equally important, Igor Stravinsky's music was a presence on the BSO schedule, as Stravinsky himself was a presence at Harvard--to deliver the Norton lectures, later published as *The Poetics of Music*--during Shapero's student days. The new affirmative character of the music Americans were writing and Stravinsky's original response to sound and rhythm both play a role in Shapero's early works.

The four-hand sonata is cast in three movements. The first of these begins slowly with sustained, softly resonant, bell-like sonorities, out of which grows a wide-spanned melody, music clearly composed in the America of Aaron Copland. The faster main section of the movement is filled with Stravinskyan rhythms (a steady pulse behind an irregular beat), though it is more lyrical in its general character. The second movement has more of the bell-like chords of the opening, but now more strongly assertive. The opening section is marked by spare textures. In a contrasting section, the tempo builds and races to a climactic outburst before dropping back to the quiet tempo and mood of the beginning. The finale features a driving rhythm accompaniment over which a syncopated melody is treated in rondo fashion with contrasts of energy and repose until the lively conclusion.

Variations on a Russian Folk Song, for string quartet
Festive Moods Quartet

The act of musical composition is a lonely one, but that has not prevented composers from socializing in mutual support or occasionally undertaking joint projects. Probably the most famous group of composers in the history of music was the Russian "Five"--or, as they were called in their own language, the "Mighty Handful": Balakirev, Borodin, Cui, Rimsky-Korsakov, and Mussorgsky. They played their works for one another's critiques and even completed each other's compositions (Rimsky-Korsakov undertook this task most often, owing to the sad early demise of his brilliant comrades Borodin and Mussorgsky).

Of course, "The Five" joined together to promote the idea of a nationalistic Russian music over the more popular German symphonies, French ballets, and Italian operas that filled the performance spaces in Moscow and St. Petersburg. The habit of working together carried over into the next generation, which consisted mostly of Rimsky-Korsakov and his students, the first of whom was Glazunov, who himself became a significant teacher. Although all these composers

concentrated primarily on their own works, they occasionally joined in collaborative efforts, two of which are heard here.

The **Variations on a Russian Folk Song** was composed in 1898. It is only one of a series of collaborative works with this title (the others are for piano or orchestra), of which Glazunov seems to have been an organizer. The folk song that lies at the heart of this set is heard at the very beginning in a straightforward guise; like many Russian folk songs it veers back and forth between the major key (here G) and its relative minor. Each of the variations that follows is by a different composer in the Rimsky/Glazunov circle, given brief identification here: **Nikolai Artzibushev** (1858-1937), a Rimsky pupil who moved to Paris after the Revolution; **Alexander Scriabin** (1872-1915), the brilliant and innovative composer for the piano and for orchestra; **Alexander Glazunov** (1865-1936), both a notable composer and a distinguished teacher; **Nikolai Rimsky-Korsakov** (1844-1908), the great composer and orchestrator, who fills his contribution with special effects such as harmonics and pizzicato; **Anatol Liadov** (1855-1914), a gifted composer of colorful orchestral tone poems; Latvian composer **Jäzeps Vïtols** (1863-1948), a student of Rimsky's and teacher of Prokofiev; **Felix Blumenfeld** (1863-1931), a pupil of Rimsky's, virtuoso pianist, and conductor; **Victor Ewald** (1860-1935), a civil engineer and horn player-turned-composer, best known for his brass quintets, which form the core of the repertory for that ensemble; **Alexander Winkler** (1865-1935), Russian pianist-composer of German descent who numbered Prokofiev among his students; **Nikolai Sokolov** (1859-1922), student of Rimsky's and a prolific composer who taught at the St. Petersburg Conservatory until his death.

The string quartet ***Festive Moods*** was composed in 1887-88; its Russian title, *Imeninï*, means "Name Days," and suggests music celebrating feasts related to the liturgical year of the Russian Orthodox Church. The melodies borrowed or created for this work share with Russian liturgical chant and much Russian folk song the tendency to grow in irregular ways, by repeating melodic fragments and adding them to what has gone before. This melodic style gives the entire score a thoroughly Russian imprint. Glazunov's "Carolers" offers a medley of melodies beginning and ending with what appears to be a liturgical chant. Liadov's "Glorification," is evidently related to a church feast, while Rimsky-Korsakov's is thoroughly imbued with the energy of folk dance.

Valeria Vilker Kuchment graduated from the Tchaikovsky Conservatory in Moscow; upon finishing her studies she became a faculty member at the Tchaikovsky Conservatory College. A prizewinner at the International Competition at Prague, and at Munich, where she was awarded first prize, Ms. Kuchment has appeared as recitalist, soloist, and in chamber music throughout the U.S.S.R., Poland, Germany, and Czechoslovakia. She came to the United States in 1975 and joined the Boston Symphony Orchestra at the beginning of the 1986-87 season. Ms. Kuchment is a faculty member at the New England Conservatory of Music, the Longy School of Music in Cambridge, the Tanglewood Music Center, and the Boston University Tanglewood Institute.

Violinist **Amnon Levy**'s musical career began in Tel Aviv, where he was born. After hearing him play in 1950, Jascha Heifetz urged Mr. Levy's teachers to send him to the United States for advanced studies; there he attended the Juilliard School in New York and the Curtis Institute in Philadelphia. After graduating from Curtis, Mr. Levy participated in the Marlboro Music Festival in Vermont, where he performed chamber music with Rudolf Serkin. He joined the Boston Symphony Orchestra as a second violinist

in 1964, moving to the first violin section in 1972. Mr. Levy has recently embarked on a conducting career; he made his conducting debut at Jordan Hall in February 1988 with the Longwood Symphony Orchestra, of which he is now assistant conductor. In September 1990 Mr. Levy conducted an orchestral concert at the Mission Church in Roxbury, to benefit the Carol DiMaiti Stuart Foundation for underprivileged children.

Violist **Edward Gazouleas** joined the Boston Symphony Orchestra at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree from the Curtis Institute, where he studied viola with Michael Tree and Karen Tuttle. Before joining the BSO he was a member of the Pittsburgh Symphony's viola section from 1985 to 1990. An avid chamber musician, Mr. Gazouleas was winner of the Eighth International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in 1982; he also performed at the Norfolk Festival and the Pensacola Chamber Music Festival.

Born and raised in Oak Park, Illinois, **Joel Moerschel** received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the Chicago Musical College. Advanced studies with Ronald Leonard at the Eastman School of Music earned him a bachelor of music degree and a performer's certificate. A BSO member since 1970, Mr. Moerschel has been soloist on a number of occasions with community orchestras in the Boston, Chicago, and Rochester, New York, areas. An active member of Boston's musical community, he is devoted to exploring chamber music with groups such as the Wheaton Trio and Francesco String Quartet, and new music with Boston Musica Viva and Collage.

Rodney Lister received his early musical training at the Blair School of Music in Nashville, Tennessee; he holds a bachelor's degree from the New England Conservatory and an M.F.A. from Brandeis University. His composition teachers included Sir Peter Maxwell Davies, Malcolm Peyton, Donald Martino, Harold Shapero, Arthur Berger, and Virgil Thomson. In 1973 he was a Composition Fellow at the Tanglewood Music Center. Mr. Lister was co-founder and co-director of "Music Here & Now" at Boston's Museum of Fine Arts and music coordinator of Dinosaur Annex Music Ensemble; a founding member of the Music Production Company, he now works with that group as pianist and composer. Currently on the faculty of the Preparatory School of the New England Conservatory, he is also a music tutor at North House at Harvard and music director of The Poets' Theatre.

A pianist and music theorist, **David Kopp** is Lecturer in Music and a doctoral candidate at Brandeis University, and a teaching fellow and non-resident tutor at Harvard University. He holds an undergraduate degree from Harvard and a master's in piano from the State University of New York at Stony Brook, where he studied with Charles Rosen. In France he studied piano with Jules Gentil and theory with Nadia Boulanger. In Boston his teachers included Katja Andy for piano and Luise Vosgerchian and Allan Keiler for theory. The recipient of many awards for performance and scholarship, Mr. Kopp has written a textbook, "Introduction to the History of Music Theory," supported by a grant from New York University. He has performed as soloist with chamber groups in Boston, New York, and Paris and is a member of the Museum Production Company.

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Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover shows part of an architect's rendering of Symphony Hall, with lettering for "The Boston Music Hall" visible above what was originally the main entrance on Huntington Avenue. The new building was never so named, however, since the old Music Hall, where the BSO performed until Symphony Hall opened in 1900, was not torn down as planned.



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A Tribute to Virginia Wellington Cabot

The Friday-afternoon concert on January 25 has been funded by the Virginia Wellington Cabot Endowment Fund. Mrs. Cabot attended the Boston Symphony Orchestra's Friday-afternoon concerts as a young girl with her mother, Louise Lawton Wellington, who was a talented pianist. In 1934 she took over her mother-in-law's Friday-afternoon subscription; she has been a faithful and dedicated Friend of the orchestra ever since. Mrs. Cabot, the wife of Thomas Dudley Cabot, has five children, twenty-two grandchildren, and many great-grandchildren.

Boston Symphony Chamber Players at Jordan Hall, Sunday, February 3, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, perform the second concert of their 1990-91 subscription season at Jordan Hall on Sunday, February 3, at 3 p.m. The program includes Haydn's Trio in G for flute, cello, and piano, Hob. XV:15, Brahms's Trio in E-flat for horn, violin, and piano, Op. 40, and Shostakovich's Quintet in G minor for piano and strings, Op. 57. Single tickets are $16, $12, and $9, available on the day of the concert at the Jordan Hall box office, or in advance at the Symphony Hall box office or by calling SymphonyCharge at (617) 266-1200.

Shoto Collection to be Exhibited in Cabot-Cahners Room

From January 17 through February 19, the Shoto Collection of contemporary Japanese prints will be on exhibit in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. Highlighting the exhibit will be works by renowned artist Toko Shinoda. Born in Manchuria in 1913, Ms. Shinoda used her lifelong training in calligraphy to develop the style of abstract brushstrokes that characterize her work. The Shoto Collection, begun in 1986 by former Tanglewood Festival Chorus member Carole Turner, has enlisted the talents of the Old Cambridge Company of Charlestown for framing. The Cabot-Cahners Room exhibits are sponsored by the Boston Symphony Association of Volunteers. All artwork in the Shoto Collection is for sale, and a portion of each sale (10%) benefits the BSO. In addition, there will be a pre-concert reception on Thursday, February 14, from 6:00 to 7:30 p.m. All ticket holders are welcome to attend. For further information about the collection, please call Carole Turner at (617) 248-5818.

NYNEX Sponsors "Salute to Symphony" 1991 March 1-3

For the third consecutive year, NYNEX is corporate sponsor of "Salute to Symphony," the BSO's annual fundraiser and community outreach project. Throughout "Salute" weekend of March 1-3, WCRB 102.5 FM Classical Radio Boston, in its twenty-first year of collaboration on this project, will feature Boston Symphony and Boston Pops performances and celebrity interviews. On Sunday, March 3, WCVB-TV Channel 5 marks its fifteenth year of "Salute" telecasts with a live BSO concert from 6:30 to 8 p.m. featuring Seiji Ozawa and John Williams. Since the BSO is celebrating both the 90th anniversary of Symphony Hall and the opening of the new Cohen Wing this season, it is especially fitting to continue the more recent "Salute" tradition of a Symphony Hall Open House. This day of free activities and performances for the entire community will take place on Saturday, March 2, from 10 a.m. to 3 p.m.

Members of the Boston Symphony Association of Volunteers will be answering phones in the Cabot-Cahners Room to accept pledges at 262-8700 or 1-800-325-9400 throughout the weekend. Donors to "Salute to Symphony" 1991 may choose from a number of exclusive incentive gifts, including the "Salute" compact disc (this year featuring memorable BSO performances led by Charles Munch, commemorating the 100th anniversary of his birth), a limited-edition "Salute" t-shirt, and a BSO mug. In addition, a contribution of $50 or more will make you a Friend of the orchestra, entitling you to a variety of benefits. Watch your mailbox for the "Salute" flyer and this column for more details as "Salute to Symphony" 1991 approaches!

Books for the Beranek Room

The BSO is seeking used books about music and musical topics to fill the shelves of Symphony Hall's new Beranek Room. All books will be labeled with a BSO bookplate indicating the name of the donor. If you have a book or books you would like to give to the orchestra for this purpose, please call Noni Cooper, Assistant Director of Annual Giving, at (617) 266-1492.

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BSO Members in Concert

Max Hobart conducts the Civic Symphony Orchestra in its sixth annual Pops concert at the Royal Sonesta Hotel in Cambridge on Friday, January 25, at 8 p.m. The evening offers music of Rodgers and Hammerstein, dancing to Strauss waltzes, and a salute to the big bands, with guest host Ron Della Chiesa. Tickets are $30, including champagne and dessert. For more information, call (617) 566-2219.

BSO members Timothy Morrison, trumpet, and Mark Ludwig, viola, perform music of Corelli, J.S. Bach, Martini, Franck, and Hovhaness with organist John Finney on the Richmond Performance Series at the Richmond Congregational Church on Sunday, January 27, at 3 p.m. Tickets are $10 ($8 students and seniors). For further information, call (617) 437-0204 or (413) 698-2837.

John Oliver leads a sixteen-member ensemble drawn from the John Oliver Chorale in a program entitled "The Glory of Vocal Chamber Music," featuring music of Schütz, Monteverdi, Poulenc, Brahms, and Britten, on Friday, February 8, at 8 p.m. at Old South Church at Copley Square, 645 Boylston Street. Tickets are $20 and $14 ($5 students and seniors). For further information, call (617) 325-0886.

BSO acting principal flutist Leone Buyse performs music of Handel, Vivaldi, Bach, Telemann, Gluck, and Mozart with organist Nancy Granert on Sunday, February 10, at 7:30 p.m. at St. Michael's Church in Marblehead. Tickets are $10 at the door ($7 students and seniors). For further information, call (617) 631-0657.

Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday, February 13, and Friday, February 15, at 8 p.m. at the Old South Meeting House, 310 Washington Street. Virginia Eskin is soloist in Clara Schumann's Piano Concerto, on a program also including Beethoven's *Coriolan* Overture and Symphony No. 2. Tickets are $18 and $12 ($8 students and seniors). For further information, call (617) 426-2387.

The Boston Artists' Ensemble performs Schubert's B-flat piano trio, D.898, and Ravel's Piano Trio on Friday, February 22, at 8 p.m. at the Chapel Gallery of the Second Church in Newton, and on Sunday, February 24, at 2:30 p.m. at the Peabody Museum in Salem. The performers include BSO members Tatiana Dimitriades, violin, and Jonathan Miller, cello, the ensemble's founder, with pianist Randall Hodgkinson. Tickets are $12 ($10 students and seniors). For reservations or further information, call (617) 527-8662.

BSO members Alfred Genovese, oboe, Harold Wright, clarinet, Richard Ranti and Roland Small, bassoons, and Richard Mackey and Richard Sebring, horns, participate in a Richmond Performance Series chamber concert at the Berkshire Museum in Pittsfield on Sunday, February 24, at 3 p.m. The program includes Mozart's C minor wind serenade, K.388, an arrangement for winds of excerpts from Mozart's *Abduction from the Seraglio*, and Beethoven's Octet in E-flat for winds, Op. 103. For further information, call (617) 437-0204 or (413) 443-7171.

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Seiji Ozawa



Now in his eighteenth year as music director of the Boston Symphony Orchestra, Seiji Ozawa was named the BSO's thirteenth music director in 1973, following a year as music adviser. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; four visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium. In December 1989 Mr. Ozawa and the orchestra traveled to Japan for the fourth time, on a tour that also included the orchestra's first concerts in Hong Kong.

Mr. Ozawa's recent recordings for Philips with the Boston Symphony Orchestra include Richard Strauss's *Elektra*, recorded during concert performances at Symphony Hall in Boston with Hildegard Behrens in the title role; and Mahler's First, Second (*Resurrection*), and Fourth symphonies, part of a continuing Mahler cycle on Philips that also includes the Symphony No. 8 (*Symphony of a Thousand*). Mahler's Fifth, Seventh, and Ninth symphonies, and his *Kindertotenlieder*, with Jessye Norman, have been recorded for future release. Mr. Ozawa's recent recordings with the Boston Symphony Orchestra for Deutsche Grammophon include Poulenc's *Gloria* and *Stabat mater* with soprano Kathleen Battle and the Tanglewood Festival Chorus, the two Liszt piano concertos and *Totentanz* with Krystian Zimerman, an album of music by Gabriel Fauré, and "Gaîté parisienne," an album of music by Offenbach, Gounod, Chabrier, and Thomas. Other Deutsche Grammophon releases include Prokofiev's complete *Roméo and Juliet*, Berlioz's *Roméo et Juliette* and *Damnation of Faust*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos. Also available are Schoenberg's *Gurrelieder*, on Philips; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS Masterworks; and Stravinsky's *Firebird*, on EMI/Angel.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world

premiere of Olivier Messiaen's *St. Francis of Assisi*. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His opera recordings include Bizet's *Carmen* with Jessye Norman and the Orchestre National, on Philips, and *Les Contes d'Hoffmann* with Plácido Domingo and Edita Gruberova, on Deutsche Grammophon.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





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SEIJI OZAWA
Music Director

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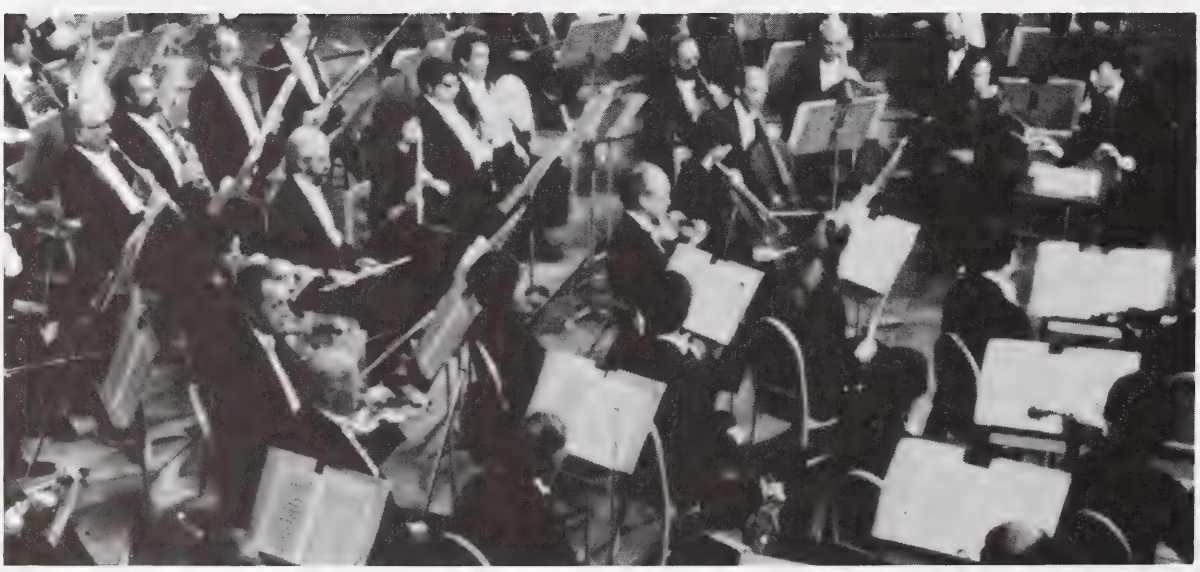
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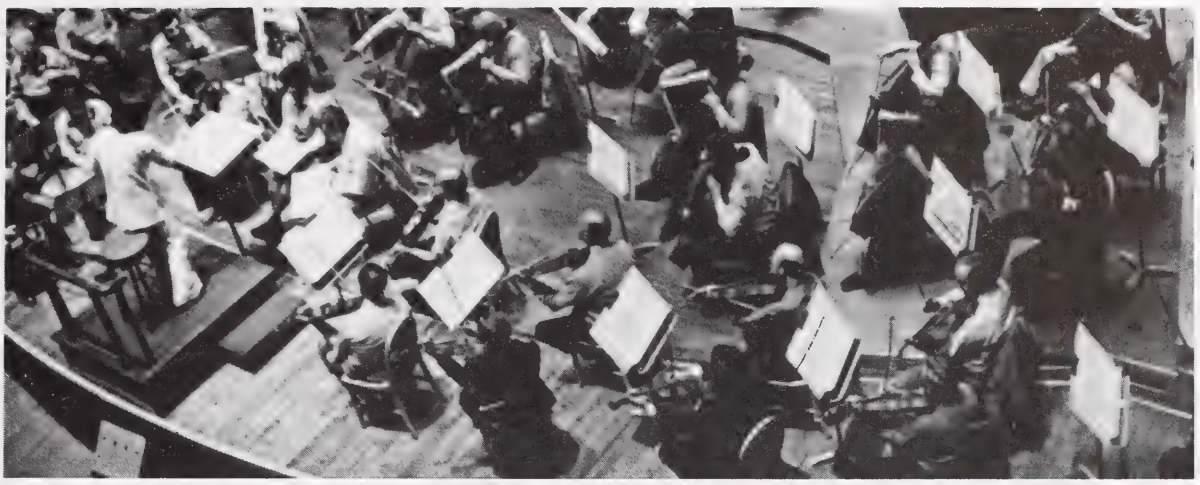
First Violins
Malcolm Lowe
Concertmaster–Charles Munch chair
Tamara Smirnova-Šajfar
Associate Concertmaster Helen Horner McIntyre chair
Max Hobart
Assistant Concertmaster Robert L. Beal, and Enid L. and Bruce A. Beal chair
Lucia Lin
Acting Assistant Concertmaster Edward and Bertha C. Rose chair
Bo Youp Hwang
Acting Assistant Concertmaster John and Dorothy Wilson chair, fully funded in perpetuity
Max Winder
Forrest Foster Collier chair
Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
Gottfried Wilfinger
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
Ronan Lefkowitz
*Nancy Bracken
*Jennie Shames
*Aza Raykhtsaum
*Valeria Vilker Kuchment
*Bonnie Bewick
*Tatiana Dimitriades
*James Cooke
*Si-Jing Huang

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity
‡Ronald Wilkison
Lois and Harlan Anderson chair
Robert Barnes

**Participating in a system of rotated seating within each string section*
‡On sabbatical leave





Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Luis Leguía
Robert Bradford Newman chair
‡Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

———

Walter Piston chair
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
William Hudgins

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Personnel Managers
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The Symphony Statues: Casts of Character

by Caroline Smedvig

It may come as a surprise to most Symphony subscribers to learn that each concert in Symphony Hall is always attended by a satyr—a dancing one, in fact—as well as by Sophocles, Euripides, Demosthenes, and Apollo, the god of music himself.

These "casts of character," along with a dozen other mythological deities and legendary figures of antiquity, survey Symphony Hall from their second-balcony niches—perhaps the best "seats" in the house. There are sixteen of these statues (actually plaster casts of the originals), which have been ensconced in their present home since the early 1900s, thanks to the generosity of a group of Symphony Friends who selected and donated them at the turn of the century.

While for the average concertgoer the statuary may recede into the overall decorative scheme of Symphony Hall, they come alive when Florence Wolsky, a member of the Classical Art Department at the Museum of Fine Arts, talks about the history and iconography of each one. Mrs. Wolsky, who has lectured about the Symphony Hall statues on various occasions, conducted a private tour of the statues for this inquiring writer on a Sunday afternoon with the hall empty and quiet.

Mrs. Wolsky began by explaining that the idea for the statues originated with the Symphony Hall architects McKim, Mead, and White, and their acoustical advisor, Wallace C. Sabine, who found the statuary was the solution to several problems confronting them at the time. Not only would the statues help solve part of the decorative problem of embellishing the large wall surfaces in the hall, but they would also provide a place in which acoustical adjustments could have been made. "If it became necessary to alter the acoustics at all, fabric or felt could have been placed behind the statues without disturbing the decoration," explained Mrs. Wolsky. "As it turned out, the hall was so masterfully designed, it hasn't been necessary to change it in any way."

The actual selection of the statues was charged to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony, who went to the Washington Street studios of Pietro Caproni and his brother. The Caproni brothers specialized in making reproductions of Roman copies of Greek statues. Mrs. Wolsky explained that most of what we know of original Greek sculpture is based on Roman copies: "Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted



down. The Romans, however, adored Greek sculpture, and made numerous copies of Greek statues which have survived."

The use of reproductions, added Mrs. Wolsky, was extremely popular in the nineteenth century. "At the Paris Exposition in 1867, in fact, a resolution was passed that it should be made possible that everyone in the world be exposed to fine quality reproductions of the great statues of Greece and Rome," she said. "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe and had heard the great symphonies there and had seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy."

The statues were also a most appropriate addition to the Neo-Classic design of Symphony Hall, since it was a very Roman way of decorating an odeon or theatre.

And so Mrs. Elliot and her committee pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues that now occupy the niches in the hall. The statues were not in place for the dedicatory concert on October 15, 1900, but were added one at a time as they came out of the Caproni studios.

Mrs. Wolsky pointed out that the statues appear to have been chosen not only with an eye towards beauty, but also because of their connection with music, art, literature, oratory, and the arts in general. There are two statues of Apollo, the god of music and poetry. The first statue (the second from the right as you face the stage) is known as "Apollo Citharoedus"; the original is located in the Palazzo dei Conservatori in Rome. A copy of a Greek statue from about 430 B.C., this statue shows Apollo



Apollo Belvedere (Rome)

dressed in the long robes of a musician, accompanying his songs and poetry on a cithara, an instrument he was said to have invented, similar to the lyre. On his head he wears a laurel wreath, which was given to the victors in the games and contests sacred to Apollo, and which became the symbol of triumph in Greece and Rome.

The second statue of Apollo (the statue to the right as you face the back of the hall) has been named the "Apollo Belvedere" and has been considered to represent the highest ideal of male beauty for generations. While the original is currently in the Vatican Museum, it is thought to be a Roman copy of a fourth-century work by Leochares, the court sculptor to Alexander the Great. In this posture, Apollo is shown as a divine hero, wearing the chlamys, or short cloak, and holding a bow in his left hand. (He probably held a spray of the sacred laurel plant in his other hand.) A snake is entwined around the tree stump as a creature of the earth and the underworld, symbolizing Apollo's role as a god of prophecy.

To the left of this statue stands Diana of Versailles, currently in the Louvre and also thought to be a copy of a fourth-century work by Leochares. Diana, known to the Greeks as Artemis, goddess of the chase and of the forests, is shown here just about to draw her bow as she strides through the woods. She is in her hunting costume, a short tunic, and in her left hand she once held a bow. Beside her is a small stag. Like her brother Apollo, Diana was a musician, and when she returned from the hunt she would often lead her choir of muses and graces at Delphi.

There are also three statues representing satyrs, or fauns, which were mythological creatures human in form, but with goats' ears and a tail. Satyrs were followers of Dionysus, the god *par excellence* of drama and music, and it was therefore appropriate for them to be included as Symphony Hall statues. The first satyr (the first statue on



Apollo Citharoedus (Rome)

the right as you face the stage) has the infant Bacchus (the Roman name for Dionysus) riding on his shoulders, holding a bunch of grapes. The satyr holds a pair of cymbals; on the stump beside him is a panther skin, which was sacred to Dionysus. There is also a syrinx or Pan-pipes on the stump, along with some grapes and vine leaves.

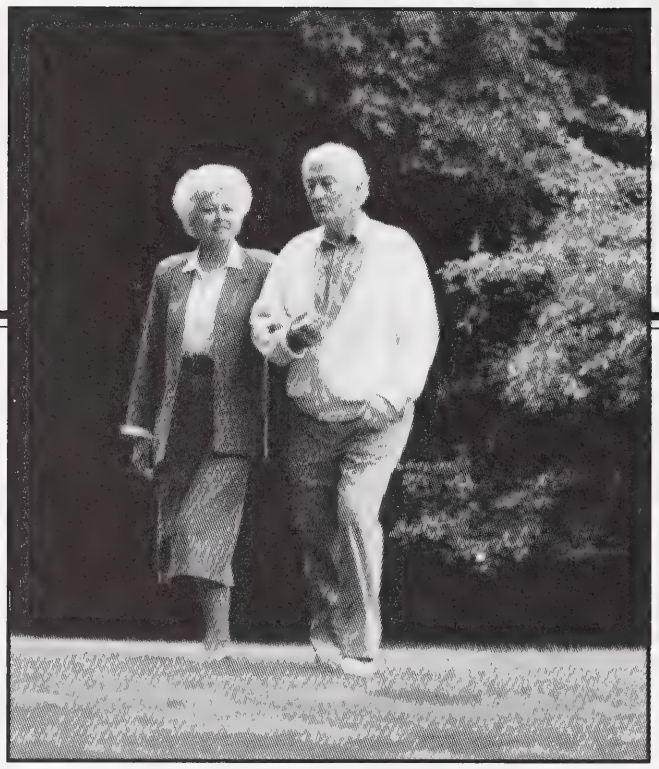
The second statue of a satyr (the fourth on the right as you face the stage) is known as "The Dancing Faun"; the original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while he dances, as he would in a procession honoring Dionysus. A Dionysian panther skin is draped on the stump behind him, with his body twisted in the vigorous "*contrapposto*" typical of late Hellenistic art.

The third satyr (first on the left as you face the stage) is taken from the Roman copy of a work in marble by one of the three greatest sculptors of the fourth century, Praxiteles. As Mrs. Wolsky pointed out, Praxiteles was a virtuoso in stone sculpture, who could give marble a translucent and soft surface that could pass for human skin. This statue is a marvelous example of the characteristic grace of a Praxitelean statue, the satyr leaning against the tree stump with a languid, dreamy expression. This satyr is often called "The Marble Faun," from the title of the book by Nathaniel Hawthorne it is said to have inspired.

Also represented among the Symphony Hall statues are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and fifth from the left); Euripides (seventh from the right); Hermes (third



Diana of Versailles (Paris)



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from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

The one statue for which there is not an obvious connection with the arts is that of the Amazon (second from the left), thought to be a copy of a fifth-century work by Polycleitus. Mrs. Wolsky postulated that the Amazon was probably chosen since it is one of the most famous statues of antiquity, and because the Amazons were followers of Diana, whose association with music has already been discussed. Also, added Mrs. Wolsky, there may have been a desire for another woman to be represented in the statuary, in addition to the statues of Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Vesuvius in 79 A.D.

The statues of Symphony Hall have not always been hailed as noble additions to the architecture. Since their installation, letters and comments have been registered from Symphony-goers concerned with the statues' state of *dishabille*. Wrote one gentleman as recently as 1947 to former board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot to the irate subscriber:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> So keep you temper, Anthony,
> Don't mind the people's roars.
> We'll drape the table's dainty legs
> In cotton flannel drawers.
> We'll cover all those nudities
> That your pure nature fret,
> And put a bustle on the nag
> To hide her red rosette.



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Grant Llewellyn *and* Robert Spano,
Assistant Conductors
One Hundred and Tenth Season, 1990-91

Thursday, January 24, at 8
Friday, January 25, at 2
Saturday, January 26, at 8

SEIJI OZAWA conducting

HAAS — Study for String Orchestra

WIENIAWSKI — Violin Concerto No. 1 in F-sharp minor, Opus 14

Allegro moderato
Preghiera. Larghetto
Rondo. Allegro giocoso

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BARTÓK — Concerto for Orchestra

Andante non troppo—Allegro vivace
Giuoco delle coppie: Allegretto scherzando
Elegia: Andante, non troppo
Intermezzo interrotto: Allegretto
Finale: Presto

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SCHUBERT String Quintet in C, D.956

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Pavel Haas
Study for String Orchestra



Courtesy of the State Jewish Museum, Prague

Pavel Haas was born in Brno, Czechoslovakia, on June 21, 1899, and died in Auschwitz, Poland, on October 17, 1944. He composed his Study for String Orchestra at Theresienstadt in 1943; the premiere took place there on September 13, 1944, with Karel Ančerl conducting. These are the first performances by the Boston Symphony Orchestra, and the first by a major symphony orchestra. The score calls for the orchestral strings. The following program note derives substantially from material provided by BSO violist Mark Ludwig (see below), whose assistance is gratefully acknowledged.

The first page of Pavel Haas's Study bears the inscription "Terezín 1943." These words suggest something indomitable about the human spirit, for Terezín was not a place where one might expect to find artistic creativity, with its assertion of hope, its expectation of a future. Terezín, also known by its German equivalent, Theresienstadt, became a Nazi concentration camp in November 1941; all too few of its inhabitants survived the war or the demonic regime that had gathered them there for the vile purpose of extermination.

Terezín is located about thirty-five miles north of Prague, one of the most musical capitals of Europe. Built as a garrison town in 1780 by Austrian Emperor Joseph II to protect Prague from potential Prussian attack, it was easily turned into a city-wide prison. The Nazis used it as a kind of gigantic temporary cell to hold prisoners en route to the death camps in Poland. Later on they manipulated the world's awareness of the cultural life that had developed within the city to deceive the world as to the nature of Hitler's concentration camps.

A substantial number of the prisoners were either professional musicians or well-trained amateurs. The first Jewish prisoners were sent there late in November 1941. Already by the arrival of the second transport, musical instruments were being smuggled in. At first the prisoners used these to give secret concerts in the attics and basements. Eventually the inhabitants of Theresienstadt included many of the most gifted artists in Europe, including composers and conductors, with Karel Ančerl among the latter. The secret concerts were discovered by the prison-camp administration, but they were allowed to continue and even to become more elaborate on the theory that they could help in the maintenance of order. In fact, attempts at escape or infractions of the rules were punished by the cancellation of concerts, lectures, theater productions, or other free-time activities.

By the time of his arrest by the Nazis, Pavel Haas was well embarked on an active career. A native of Brno, he had studied with Vilem Petrzelka and Jan Kunc, then pursued advanced study with Brno's greatest musical native son, Leoš Janáček, at the Brno Conservatory from 1920 to 1922. The influence of Slavic and Moravian folk song is as evident in Haas's work as it is in his teacher's. He composed seven incidental scores for theatrical productions, three film scores, three string quartets (the second calling for a jazz band *ad lib.*!), a woodwind quintet, a number of works for solo voice or chorus and instruments, and an opera entitled *The Charlatan*, first performed in Brno in 1938. He responded to the Nazi occupation of Czechoslovakia in 1939, as Czech composers have so many times to foreign invaders, by composing works in which he embedded the ancient Czech hymn to St. Wenceslas and the traditional Hussite hymn "Ye warriors of God" (Bedřich Smetana, Joseph Suk, and Karel Husa are



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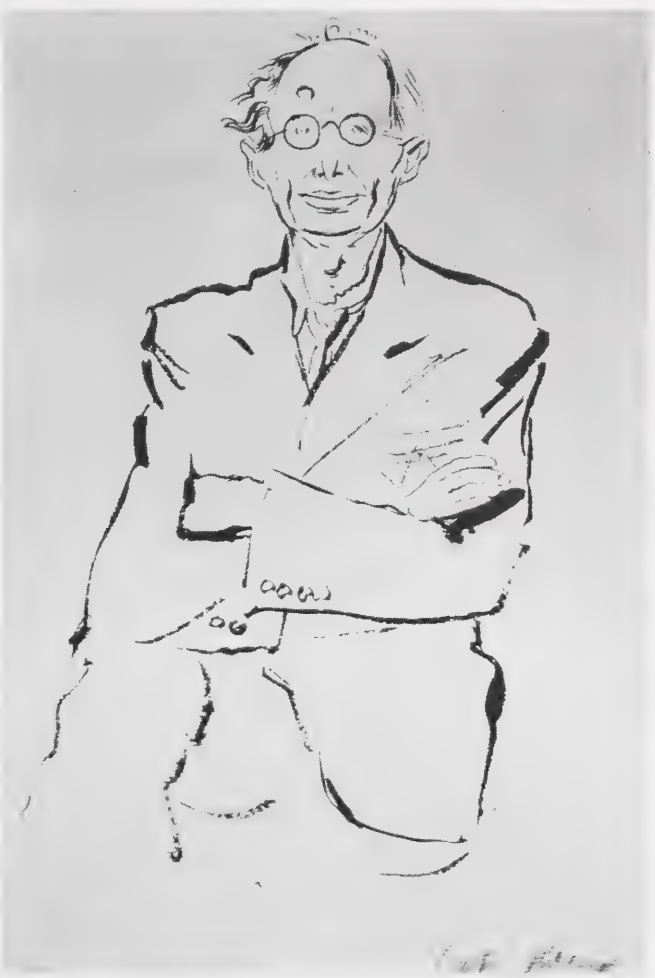
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others who have borrowed these melodies for patriotic purposes). He worked on a symphony during 1941 but left it incomplete.

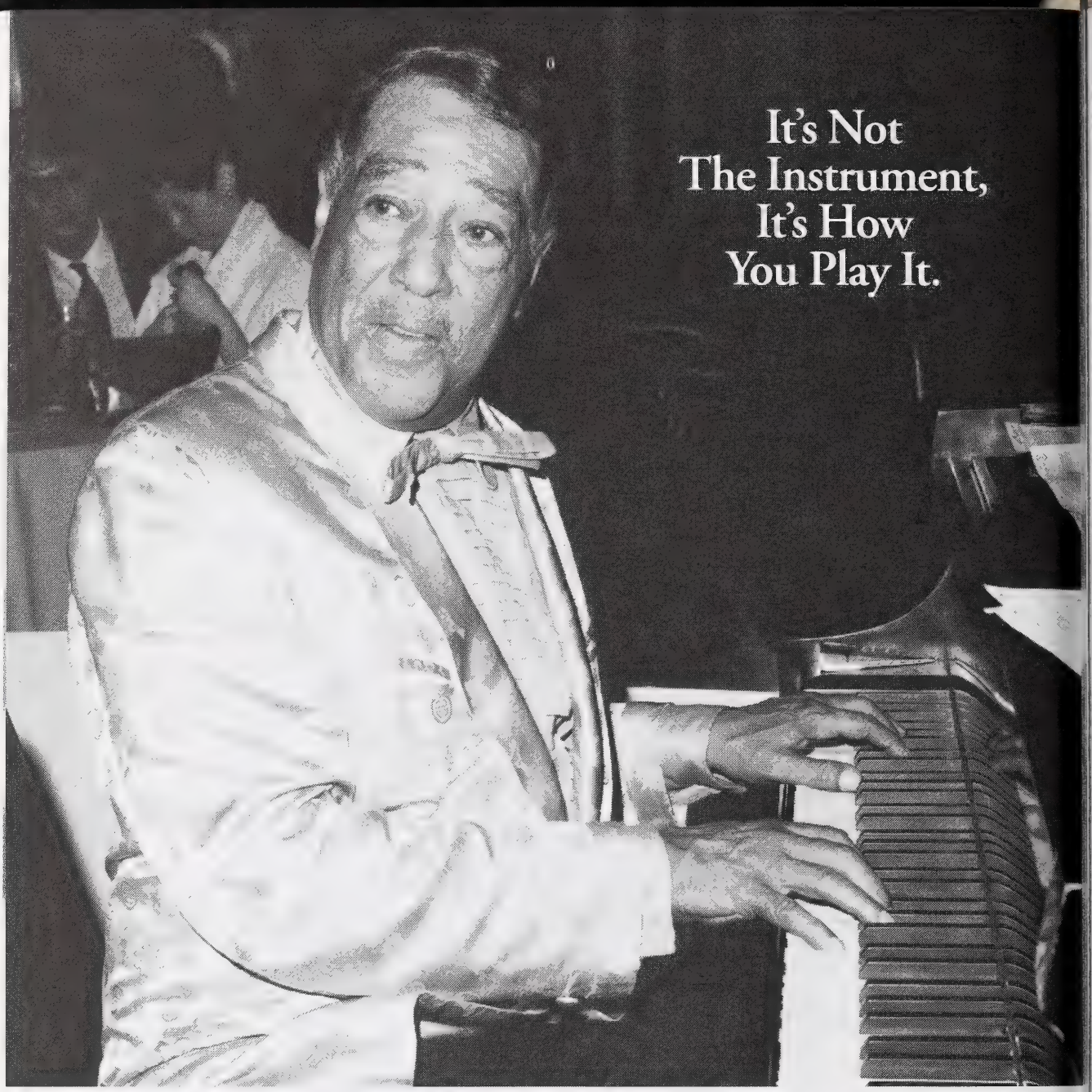
Haas was one of the earliest prisoners at Terezín, arriving there in December 1941. Shortly before his arrest by the Nazis he had divorced his non-Jewish wife in order to save her and their daughter from the camps. During nearly three years in Theresienstadt Haas composed a number of works, but only three of them survive: the first was *Al S'fod* (*Do Not Mourn*) for male chorus, composed in November 1942, the last *Four Songs to Words of Chinese Poetry*, composed in April 1944. In between he composed his Study for String Orchestra, for a string ensemble organized by Karel Ančerl, consisting of sixteen first violins, twelve seconds, eight violas, six cellos, and one double bass. It was this ensemble that gave the premiere in Theresienstadt on September 13, 1944, as part of an all-Czech program that included also Dvořák's Serenade for Strings and Suk's *Meditation on an Ancient Czech Chorale*.

As far as the outside world was concerned, though, the premiere had already taken place. Outdoing themselves in villainy, the Nazis deceived the world by making Theresienstadt a model camp and inviting a committee of the International Red Cross to inspect. In 1944 they "beautified" the city in a superficial way extending even to the construction of an outdoor concert stage, and they prepared a film, purportedly documentary, entitled "The Führer Presents the Jews with a City." This film was supposed to show a performance of Haas's Study for String Orchestra. The viewer could see the conductor, Ančerl, and the orchestra acknowledging the applause of the listeners; Haas was shown in the audience evidently pleased with the performance. All of



Courtesy of the State Jewish Museum, Prague

Karel Ančerl



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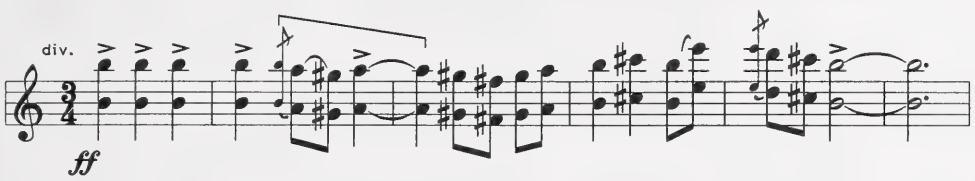
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this was nothing more than a show; the music itself was not performed when the "documentary" was filmed.

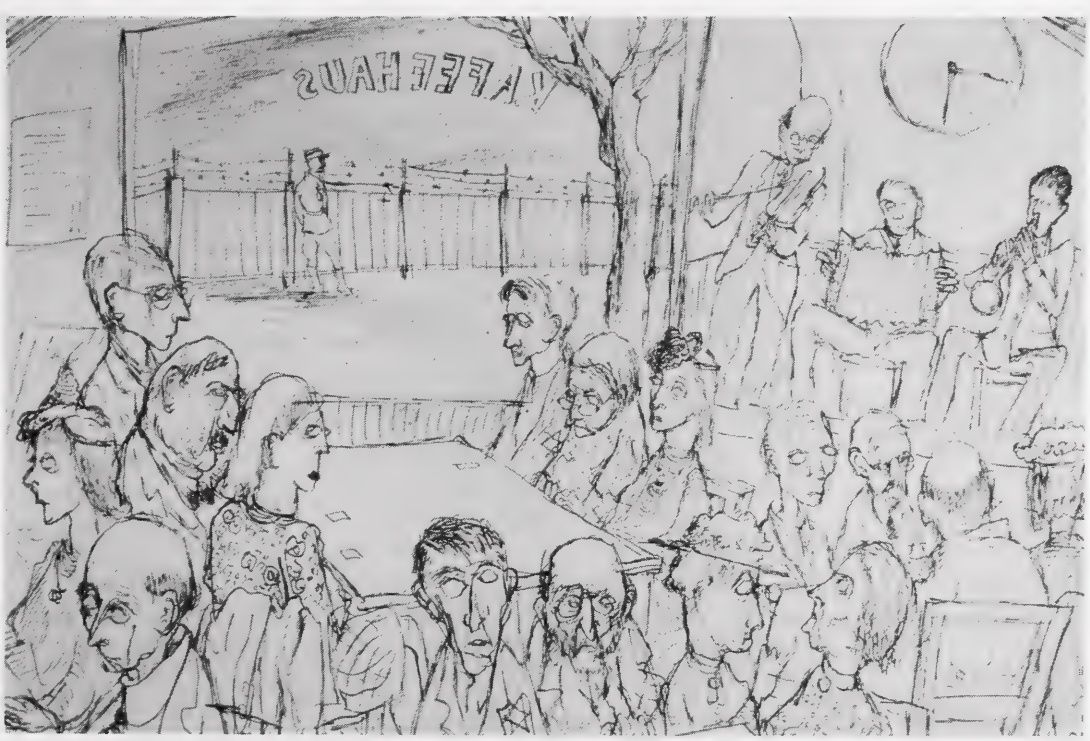
Within a month of the premiere, most of the members of the orchestra and the composer had all perished in the gas chambers of Auschwitz. One of the few survivors was Ančerl, who returned to Terezín after the war to locate Haas's music. The score was lost, but instrumental parts for the four upper string parts were located. Ančerl worked with Professor Lubomir Peduzzi to reconstruct the missing bass part, though he never conducted the piece again.

There has been a new interest in the music of the composers who were imprisoned in Theresienstadt. While specialist studies exist in Czech (largely the work of Lubomir Peduzzi), they have remained largely unknown in this country until BSO violist Mark Ludwig founded the Terezín Chamber Music Foundation, which devotes itself to concerts, lectures, and recordings designed to foster an appreciation of this music and the astonishing creative spirit that existed under such inhuman circumstances. It was through his research that he brought Pavel Haas's Study to the attention of Seiji Ozawa.

The Study is in a single movement, subdivided into contrasting sections. In the opening Allegro con brio, the lower strings establish an ostinato pattern in 6/8 time, over which the first violins in octaves play a vigorous theme of folklike character that includes a tiny melodic fragment—a neighbor-note figure—that appears throughout the work as a unifying feature.



This active beginning, growing out of tiny repeated motifs of folkloric character, sug-



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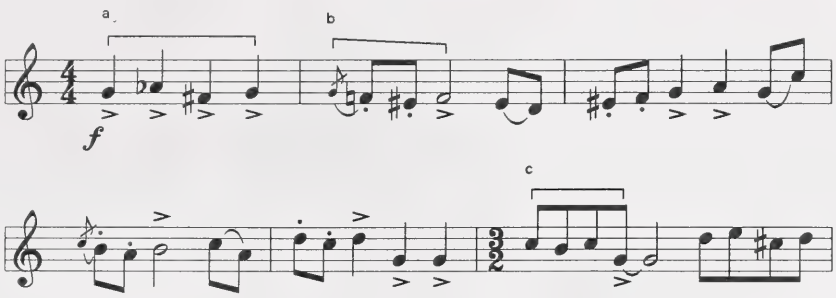
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gests the influence of Haas's teacher Janáček. The interplay of rhythms eventually resolves into a fugal exposition containing three motivic germs of growing significance:



The second of these (*b*) is in fact derived from the previous example, while the other two appear with increasing frequency as theme and countermelody. As the fugal exposition breaks off, motif (*c*) generates a vigorous new section of nationalistic character that builds to a climax and subsides to a strongly contrasting slow section (Adagio). This in turn leads back to a final Allegro growing out of motif (*a*) and building to an exciting coda.

—Steven Ledbetter

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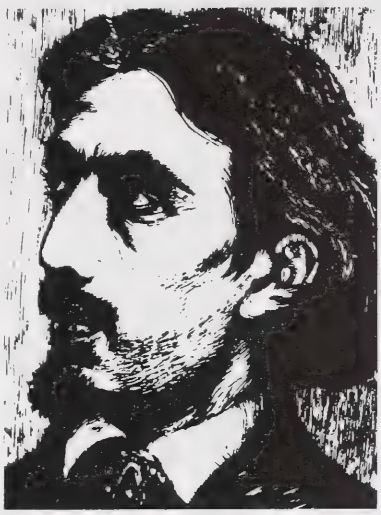
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Henryk Wieniawski
Violin Concerto No. 1 in F-sharp minor, Opus 14



Henryk Wieniawski was born in Lublin, Poland, on July 10, 1835, and died in Moscow on March 31, 1880. He composed the F-sharp minor concerto in 1853 and performed it that year at the Leipzig Gewandhaus. The published score is dedicated to "His Majesty Friedrich Wilhelm IV, King of Prussia." The present performances are the first by the Boston Symphony Orchestra. In addition to the solo violin, the score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, three trombones, timpani, and strings.

The most celebrated member of his musical family, Henryk Wieniawski was perhaps the greatest violin virtuoso of the generation following Nicolò Paganini (1782-1840). His earliest teachers in Poland discovered his exceptional talent for the violin; after playing a brilliant audition for the Paris Conservatory at the age of eight, he was admitted to a violin class. There he studied with Lambert Massart, the legendary disciple of Kreutzer, and by the age of eleven had won the first prize in violin, though he continued working with Massart for two more years. Almost at once he began the career of a traveling virtuoso, though he took time out in 1849 to reenter the Conservatoire for the study of harmony, receiving an honorable mention the following year.

He and his younger brother Józef, a pianist, toured widely, especially in Russia, giving some two hundred concerts in the years 1851-1853. At the same time he composed and published no fewer than fourteen opus numbers—and in 1853 he turned eighteen! Most of the works written in this period, naturally, were virtuoso showpieces designed to astonish audiences with his brilliance, but they also included the first of his two violin concertos, a work with which he conquered Germany after a successful concert at the Gewandhaus in Leipzig in 1853. It was no doubt in recognition of his German triumph that he dedicated the score to the King of Prussia.

In the 1860s, at the urging of Anton Rubinstein, who was working to improve musical conditions in Russia, Wieniawski settled in St. Petersburg, where he became solo violinist to the Tsar, concertmaster of the orchestra, and leader of a string quartet; he was also named professor of violin at the conservatory that had just been established there. It was in St. Petersburg that Wieniawski composed and first performed his finest work, the Second Violin Concerto, which has been a staple of the virtuoso repertory since its premiere. That first performance affected Cesar Cui, one of the five Russian nationalist composers, and one of the least forgiving of music critics, so strongly that he wrote two days later to his friend Balakirev: "I still haven't recovered from the impact of that first Allegro." In 1872 Wieniawski resumed world touring, despite an increasingly serious heart condition that led to deteriorating health. On November 11, 1878, during a performance of the concerto in Berlin, he broke down onstage and was carried off the platform. His colleague, Joseph Joachim, who was present, hurried backstage. Joachim soon appeared with Wieniawski's violin in hand and announced, "Although I cannot play my friend's wonderful concerto, I shall play Bach's chaconne." As he finished his performance, Wieniawski, who had somewhat recovered, came onstage to embrace his friend.

His health was shattered, but Wieniawski continued playing—when he felt well enough to do so—in order to support his family. When the end seemed near, his

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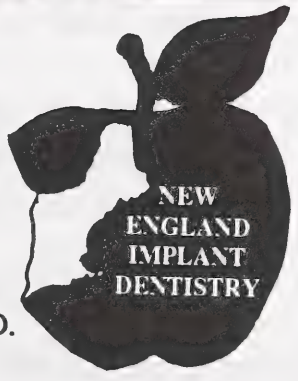
friends arranged a benefit concert to raise money for his life insurance policy, which was about to run out and leave his family in need. His death, a few months before his forty-fifth birthday, ended the career of one of the greatest of romantic virtuosi, a musician who could toss off brilliant fireworks with consummate ease and in the next bowstroke move his listeners to tears with his expressive playing, the tone of which was intensified by a heightened vibrato. His motto was "*Il faut risquer*" ("You have to take chances"), and he was willing to do just that. Sam Franko, a young violinist playing in the Paris orchestra with which Wieniawski performed in 1878, recalled, a half-century and two generations of violinists later, "I was electrified by his playing. I have never heard anyone play the violin as he did, either before or since. His wonderfully warm, rich tone, his glowing temperament, his perfect technique, his captivating élan—all this threw me into a kind of hypnotic trance."

Naturally Wieniawski composed his two concertos precisely to emphasize the characteristics of his own playing; the Second has long been established as a minor masterpiece of the romantic literature, while the First is far less well known. The opening is soft, atmospheric, with the clarinet and then oboe proposing a dotted figure picked up by the violins as the main gesture of the movement. The orchestral ritornello is quite extensive, with a contrasting section in F-sharp major and an animated close before the soloist takes control of the stage with a dramatic statement, Maestoso, of the opening figure in octaves. From this point on, it is the soloist who leads, whether in songfulness or drama or virtuosity. The slow movement, entitled *Preghiera* ("Prayer"), is a gentle, sustained lyric outpouring that never rises above the dynamic of *piano*. The finale is as cheerful and unbuttoned as the slow movement was tranquil and subdued, with the solo violinist once again leading the way, proposing endless virtuosic devices to decorate the bouncy 2/4 galop.

—S.L.

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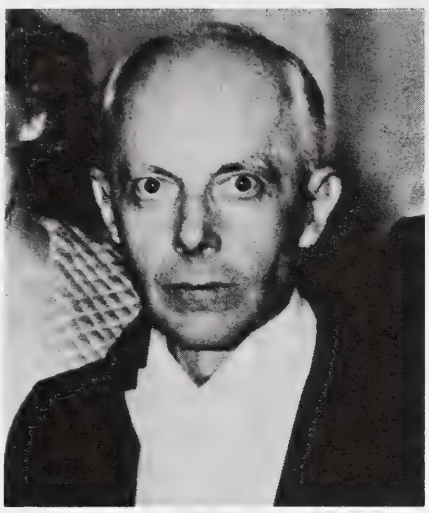
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Béla Bartók
Concerto for Orchestra



Béla Bartók was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Rumania), on March 25, 1881, and died in New York on September 26, 1945. The Concerto for Orchestra was commissioned in the spring of 1943 by Serge Koussevitzky through the Koussevitzky Music Foundation in memory of Natalie Koussevitzky. Bartók composed the work between August 15 and October 8, 1943; Koussevitzky led the Boston Symphony Orchestra in the first performances on December 1 and 2, 1944. Other conductors to have programmed it on BSO concerts include Richard Burgin, Ernest Ansermet, Pierre Monteux, Antál Dorati, Thomas Schippers, Eugene Ormandy, Erich Leinsdorf, Seiji Ozawa, Rafael Kubelik, Jorge Mester, Sir Georg Solti, Joseph Silverstein, and Michael Tilson Thomas. Seiji Ozawa led the most recent subscription performances during the orchestra's centennial season in October 1981, then took it with the orchestra to Japan and Austria. Charles Dutoit led the most recent Tanglewood performance in July 1988. The Concerto for Orchestra is scored for three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets (with a fourth trumpet marked ad lib.), three trombones, tuba, timpani, side drum, bass drum, tam-tam, cymbals, triangle, two harps, and strings.

For Bartók, the *Anschluss*—Hitler's occupation of Austria on March 11, 1938—was the beginning of the end. He had watched the growth of Nazi power with trepidation for five years, but his ties with Hungary were too strong to allow more than passing thoughts of emigration. But by April, Bartók began to act, first of all to save his life's work; he wrote to friends in Switzerland, asking them to take care of his manuscripts: "With no obligation to be responsible for them, of course: I would bear all the risk. These things do not take up much room: not more than a small suitcase." His publishers, Universal-Edition, and his performing rights society, both in Vienna, had been "nazified," as he put it, with the result that he and all other composers were sent the notorious questionnaire concerning their racial background.

> Naturally neither Kodály nor I will fill in the form: our opinion is that such questions are wrong and illegal. Actually it's rather a pity, for we could give answers that would make fun of them; . . . but I'm afraid we cannot allow ourselves to joke like this, for we must insist on having nothing to do with this unlawful questionnaire, which therefore must remain unanswered.

Fortunately the English publisher Ralph Hawkes came to Budapest with an offer to publish both Bartók and Kodály in the future.

Although Bartók continued to travel around Europe to give concerts, he was unable to make up his mind to leave Hungary definitively as long as his elderly and ailing mother was still alive. He had just finished the Sonata for Two Pianos and Percussion, and with his second wife Ditta Pásztory he traveled to London to play it, while also working out the final details of his new publishing arrangement. Back in Budapest during the winter of 1938-39, he managed to complete two new works despite the gathering clouds of war: *Contrasts*, a trio for piano, violin, and clarinet, written for Joseph Szigeti and Benny Goodman, and the Second Violin Concerto. Politics

became even more ominous in the summer of 1939, but Bartók spent part of the summer in an Alpine chalet put at his disposal by Paul Sacher. There he composed in fifteen days his delightful Divertimento for String Orchestra, for all the world as if there were no war threats outside. He was nonetheless acutely aware of international tensions. He could see for himself that even the "poor, peaceful, honest Swiss" were preparing boulders above the mountain passes to use as a defense against tanks. Writing to his son to announce the completion of the Divertimento after fifteen days' intense concentration, he noted:

> I hadn't read a newspaper for 2 weeks until I picked one up yesterday; the lapse of time was not perceptible, it was just as if I was reading one 2 weeks old. Nothing had happened in between (Thank God!).

But it wasn't long before something did happen. Called back to Budapest by the outbreak of war, he was still there in December when his mother died, thus breaking the most direct tie to his beloved native land. By the time he sailed from Naples in April 1940 for an American tour and an unknown future, he had finished his Sixth String Quartet. But that was the last music he was to write for more than three years. For a while it appeared he had given up composing altogether. He returned to Hungary in May, after the tour, but by then plans were already underway to bring

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Mr. Bela Bartók
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Dear Mr. Bartok:

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I look forward to an opportunity to talk this matter over with you in the near future.

With best wishes.

Sincerely yours,

Serge Koussevitzky

Serge Koussevitzky

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him to New York through a fund at Columbia University, where he was to transcribe and prepare for publication a large collection of Serbo-Croatian folk songs.

Bartók enjoyed his work with the folk materials at Columbia, but he was painfully aware that his position there was only temporary, and he kept casting around for lectureships, concerts, and other ways of earning a living. Worst of all, he had begun to have a series of irregular high fevers that the doctors were unable to diagnose. He and Ditta appeared in the premiere of the orchestral version of the Sonata for Two Pianos and Percussion with the New York Philharmonic directed by the composer's old friend Fritz Reiner in January 1943, but that proved to be his last concert. A serious breakdown of his health later in the month forced the interruption of a lecture series at Harvard and brought him to a psychological low point. He never wanted to compose again. One medical test was run after another, but the doctors couldn't explain the cause of his ailment (or perhaps they were being discreet in not telling the composer that he was dying of leukemia). The American Society of Composers, Authors, and Publishers (ASCAP) undertook to provide Bartók's medical care, even though he was not a member of the society (he was a member of ASCAP's British affiliate). But the best medicine that spring came not from a doctor, but from a conductor—Serge Koussevitzky.

Throughout his American years, Bartók had found no reason to feel that his music had struck any sort of responsive chord here. In December 1941 he had claimed to Kodály that he felt lucky in lacking the inclination to write a new large score since "even if I had a new orchestra work it would be impossible to get it performed."

Koussevitzky's visit in April 1943 changed all that, for the conductor commissioned a work and guaranteed a performance. The change in Bartók's spirit was immediate. Ditta wrote to Joseph Szigeti (who had been primarily responsible for urging the commission, since he knew that Bartók would never accept anything that smacked

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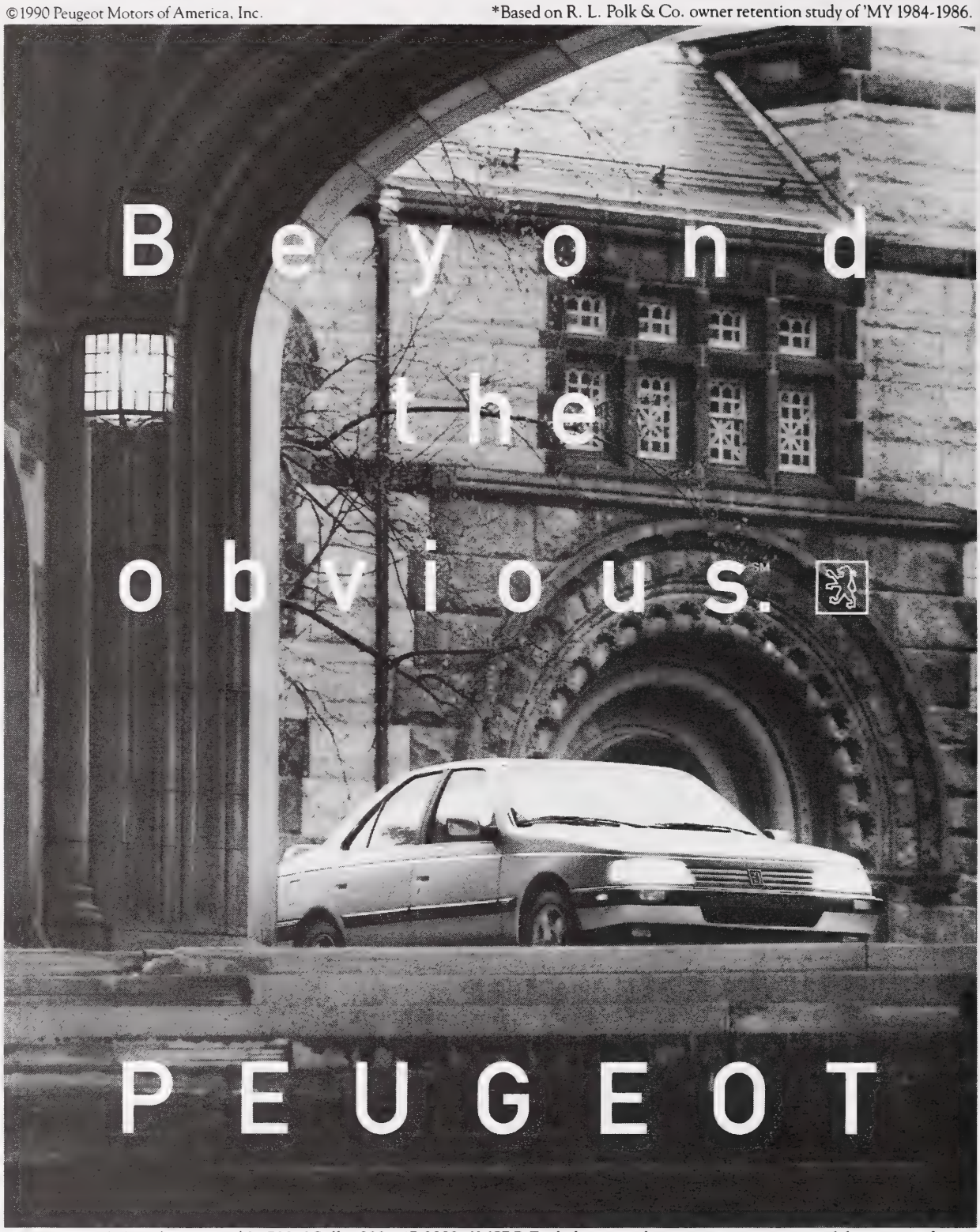
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remotely of charity) to tell him of the change in her husband: "One thing is sure: Béla's 'under no circumstances will I ever write a new work' attitude has gone. It's more than three years now—"

Bartók spent the summer resting under medical supervision at a sanatorium at Lake Saranac in upstate New York; here he wrote most of the new work in just eight weeks, between August 15 and October 8. And in working on the score, he recovered much of his former energy and enthusiasm. As he wrote to Szigeti early in 1944, the improvement in his health allowed him to finish the Concerto for Orchestra—or perhaps it was the other way around.

Béla and Ditta Bartók made the trip to Boston late in November 1944 to attend the premiere, as the composer reported to a friend a few weeks later:

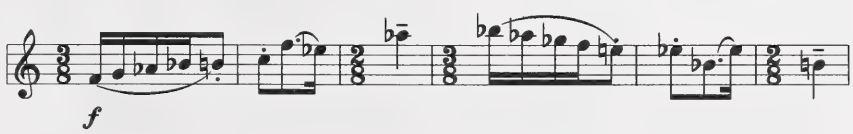
> We went there for the rehearsals and performances—after having obtained the grudgingly granted permission of my doctor for this trip. It was worth wile [sic], the performance was excellent. Koussevitzky is very enthusiastic about the piece, and says it is "the best orchestra piece of the last 25 years" (including the works of his idol Shostakovich!).

For the first performance Bartók wrote a commentary printed in the orchestra's program book, something he did only rarely. His summary of the spirit of the work was no doubt a response to his own feeling of recuperation as he composed it:

> The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one. The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrumental groups in a *concertant* or soloistic manner. The "virtuoso" treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the *perpetuum mobile*-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

He paired the first and fifth movements, as well as the second and fourth, so that the overall structure is a symmetrical pattern balanced through the middle (this was a favorite design in his multi-movement works). The plan seems to have been the end result of several different possibilities under discussion at the time the commission was offered. Bartók originally hoped to do a cantata-like composition, but decided (in discussion with Koussevitzky) to make it purely orchestral.

The Concerto opens with a soft and slightly mysterious introduction laying forth the essential motivic ideas: a theme built up of intervals of the fourth, answered by symmetrical contrary motion in seconds. These ideas become gradually more energetic until they explode in the vigorous principal theme in the strings, a tune that bears the imprint of Bartók's musical physiognomy all over with its emphatic leaping fourths and its immediate inversion.



It is a rich mine of melodic motives for future development. The solo trombone introduces a fanfare-like figure, again built of fourths, that will come to play an important role in the brasses later on. A contrasting theme appears in the form of a gently rocking idea first heard in the oboe. Most of these materials make their first impression as melodies pure and simple, not as the source material for contrapuntal elaboration, but Bartók works out a wondrously rich concoction with all kinds of contrapuntal

tricks, and the fact that this was possible is, of course, no accident; the composer planned it from the start in designing his themes.

The "Game of Pairs" that forms the second movement is simple but original in form, a chain-like sequence of folk-oriented melodies (though surely not genuine folk tunes) presented by five pairs of instruments, each pair playing in parallel motion at a different interval: the bassoons in sixths, then oboes in thirds, clarinets in sevenths, flutes in fifths, and trumpets in seconds. After a brass chorale in the middle of the movement, the entire sequence of tunes is repeated with more elaborate scoring.

The third movement, *Elegia*, is one in a string of expressive "night music" movements that Bartók delighted in. He described it as "chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs." The thematic ideas are closely related to those of the first movement—the intervals of fourths and seconds, and some of the actual thematic ideas—but they are treated here in a kind of expressive recitative of the type that Bartók called "*parlando rubato*," a style that he found characteristic of much Hungarian music.

The *Intermezzo interrotto* ("Interrupted Intermezzo") alternates two very different themes: a rather choppy one first heard in the oboe, then a flowing, lush, romantic

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one that is Bartók's gift to the viola section. But after these ideas have been stated in an ABA pattern, there is a sudden interruption in the form of a vulgar, simpleminded tune that descends the scale in stepwise motion. This tune actually comes from the Seventh Symphony of Dmitri Shostakovich, which Bartók heard on a radio broadcast while working on the Concerto for Orchestra; according to his son Péter, he was so incensed with the theme's ludicrous simplicity that he decided to work it into his new piece and burlesque it with nose-thumbing jibes in the form of cackling trills from the woodwinds, raspberries from the tuba and trombones, and chattering commentary from the strings. Soon, however, all settles back to normal with a final BA statement of the two main tunes.

The last movement begins with characteristic dance rhythms in an equally characteristic Bartókian *perpetuo moto* that rushes on and on, throwing off various motives that gradually solidify into themes, the most important of which appears in the trumpet and turns into a massive fugue, complicated and richly wrought, but building up naturally to a splendidly sonorous climax.

The overwhelming success of the Concerto for Orchestra marked the real beginning of Bartók's fame with the broad concert audience.* It remains without doubt his best-known and best-loved purely orchestral work, but over the years it has also provided a key by means of which many listeners have learned to love Bartók's music, including the pieces that were once found to be too "difficult." And for Bartók personally, composing this score proved to be just the tonic he needed. It had filled his summer 1943 "rest cure" with, if not rest, at least a cure. In the fall Bartók and Ditta received a visit from their friend Agatha Fassett, who was astonished at the change in the composer over the summer, and when he showed her the completed score to the Concerto for Orchestra, he said to her (as she recalled later in her book on Bartók's last years):

> But what nobody could possibly see in this score is that through working on this concerto, I have discovered the wonder drug I needed to bring about my own cure. And like so many other discoveries, it just happened accidentally, and was only a by-product of what was of true importance to me, and I was almost unaware, at the time, that it was happening.

The despair that had caused him to give up composing had been overcome—even more so when the Concerto for Orchestra began its triumphal conquest of concert halls the following year. Bartók began accepting new commissions and undertaking further projects, though it was also clear that his health was not permanently improved. As he told a friend in Seattle a few weeks after the first performance of the Concerto for Orchestra: "You said in one of your letters that my recovering was a miracle. This is true only with some reservations: it was only a hemidemisemi-miracle." Be that as it may, the months remaining to him produced the Sonata for Solo Violin, dedicated to Yehudi Menuhin, and the Third Piano Concerto, finished but for the last seventeen measures, as well as the unfinished Viola Concerto and sketches for a seventh string quartet. For a man who had declared a short time earlier that he never wanted to compose again, that may be miracle enough.

—S.L.

*The idea of the piece seems to have gone over well with composers, too, especially those who write for the Boston Symphony. Many works called "concerto for orchestra" have been written in recent decades, and during the orchestra's 100th season, several of the composers commissioned for the event either wrote a work consciously entitled Concerto for Orchestra (Roger Sessions, whose work was awarded a Pulitzer Prize) or described their score as being designed to show off the orchestra's virtuosity in the manner of a "concerto for orchestra" (Peter Maxwell Davies, Andrzej Panufnik).



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Virtually everything written about Pavel Haas so far is in Czech, and much of it is by Lubomir Peduzzi, who wrote the article on the composer for The New Grove; it includes a summary of Haas's works. The only available recording of music by Haas contains his 1929 Quintet for wind instruments, Opus 10, performed by the Aulos Wind Quintet on a program of Czech chamber music for winds (Koch Schwann CD, coupled with music by Foerster and Janáček).

The only full-length studies of Wieniawski are in Russian or Polish, but he gets extensive consideration, along with the other great violinist-composers of the Romantic era, in Boris Schwarz's *Great Masters of the Violin* (Simon & Schuster, out of print), which considers his influence primarily as a performer but also discusses his compositions briefly. Schwarz also wrote the article on Wieniawski in The New Grove. The only currently available recording of his First Violin Concerto comes from Poland: Vadim Brodsky is the soloist with the Polish Radio National Symphony under the direction of Antoni Wit (Frequenz CD, coupled with Wieniawski's *Fantaisie brillante* on themes from Gounod's *Faust*, Opus 20, the *Scherzo-Tarantelle*, Opus 16, and other smaller works).

Halsey Stevens's *The Life and Music of Béla Bartók* (Oxford, available in paperback) is the standard biographical and critical study, though one of the newest additions to the Master Musicians series, Paul Griffiths' *Bartók*, is superb, with imaginative insights on many aspects of the man and his work (it is as yet available only from England). John McCabe's *Bartók Orchestral Music* is a fine addition to the BBC Music Guides (University of Washington paperback). Agatha Fassett's gripping and personal account of Bartók's last years was published in hardcover under the somewhat off-putting title *The Naked Face of Genius*; there is a Dover paperback reprint simply titled *Béla Bartók: The American Years*. A more technical discussion of Bartók's music, including consideration of the "golden section," may be found in Ernö Lendvai's *Béla Bartók: An Analysis of his Music* (Corvina). The most brilliant analysis of Bartók's music, though it is highly technical, is to be found in the detailed study by Elliot Antokoletz, *The Works of Béla Bartók: A Study of Tonality and Progression in Twentieth-century Music* (University of California Press). The Concerto for Orchestra has enjoyed many fine recordings. One of the finest, with Fritz Reiner conducting the Chicago Symphony, has been reissued on CD (RCA, coupled with the Music for Strings, Percussion, and Celesta). Other favorites include Seiji Ozawa's reading with the Chicago Symphony (Angel) and André Previn's with the Los Angeles Philharmonic (Telarc), both of which are coupled with the Janáček Sinfonietta.

—S.L.

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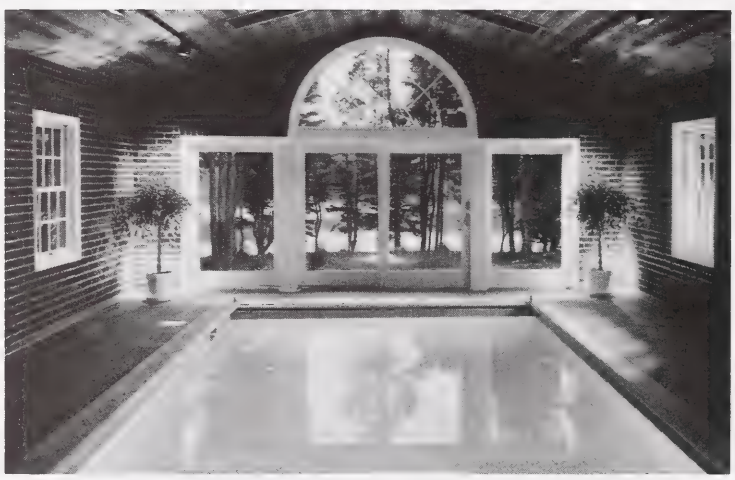
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For many years the Boston Symphony Orchestra has been known as the "aristocrat of American orchestras." There is indeed a distinctive "BSO sound" that has earned worldwide acclaim and has attracted the greatest musicians to audition for membership in the orchestra.

An important ingredient in the creation of this unique sound is having the finest musical instruments on the BSO's stage. However, the cost of many of these instruments (especially in the string sections) has become staggeringly high, and it is incumbent upon the Symphony to take steps to assure that musicians in key positions who do not themselves own great instruments have access to them for use in the orchestra.

Two recent initiatives have been taken to address this concern: First, in 1988, the Boston Safe Deposit and Trust Company stepped forward with a creative loan program that is making it possible for players to borrow at one and a half percent below prime to purchase instruments. Second, last fall, the incentive of a Kresge Foundation challenge grant helped launch our effort to raise a fund of $1 million for the Orchestra to draw upon from time to time to purchase instruments for use by the players. The BSO in this case would retain ownership.

Donations of both outright gifts and instruments are being sought to establish the BSO's Instrument Acquisition Fund. Fine pianos, period instruments, special bows, heirloom violins, etc. all make ideal gifts. Opportunities for naming instruments and for other forms of donor recognition may be available according to the wishes of the donor.

If you are interested in this program please contact me or Joyce Serwitz in the orchestra's Development Office at (617) 638-9273. Your support will help make a difference that will be music to our ears!

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Next Program . . .

Friday, February 8, at 8
Tuesday, February 12, at 8

ROBERT SPANO conducting

CRUMB — *A Haunted Landscape*

GRIEG — Piano Concerto in A minor, Opus 16
- Allegro molto moderato
- Adagio
- Allegro moderato molto e marcato

GARRICK OHLSSON

INTERMISSION

SIBELIUS — Symphony No. 1 in E minor, Opus 39
- Andante ma non troppo—Allegro energico
- Andante ma non troppo lento
- Allegro
- Finale (Quasi una fantasia): Andante—Allegro molto

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Please note that there is a $1.75 handling fee for each ticket ordered by phone.

Coming Concerts . . .

Friday Evening—February 8, 8-10
Tuesday 'B'—February 12, 8-10

ROBERT SPANO conducting
GARRICK OHLSSON, piano

CRUMB	*A Haunted Landscape*
GRIEG	Piano Concerto
SIBELIUS	Symphony No. 1

Thursday 'C'—February 14, 8-10:05
Friday 'A'—February 15, 2-3:50
Saturday 'A'—February 16, 8-10:05

SEIJI OZAWA conducting
ANNE-SOPHIE MUTTER, violin
SYLVIA McNAIR, soprano
SUSANNE MENTZER, mezzo-soprano
JERRY HADLEY, tenor
JOHN OSTENDORF, bass-baritone
TANGLEWOOD FESTIVAL CHROUS,
JOHN OLIVER, conductor

BARTÓK	Violin Concerto No. 2
(February 14 and 16)	
MORET	*En Rêve*, Concerto for violin and chamber orchestra
(February 15 only)	
MOZART	Mass in C minor, K.427, *The Great*

Wednesday, February 20, at 7:30 p.m.
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—February 21, 8-9:35
Friday 'B'—February 22, 2-3:35
Saturday 'B'—February 23, 8-9:35
Tuesday 'B'—February 26, 8-9:35

SIMON RATTLE conducting

MAHLER	Symphony No. 7

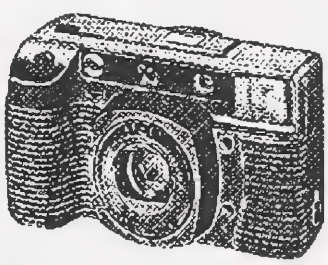
Thursday 'D'—February 28, 8-9:50
Friday 'A'—March 1, 2-3:50
Saturday 'A'—March 2, 8-9:50

SIMON RATTLE conducting
LYNNE DAWSON, soprano
ELISE ROSS, soprano
DONALD KAASCH, tenor
JAMES PATTERSON, bass
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

MOZART	Music from *Thamos, King of Egypt*
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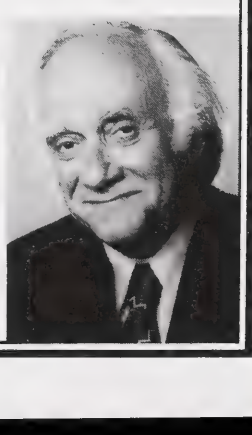
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE NEWLY REFURBISHED EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For outside events at Symphony Hall, tickets are available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of $1.75 for each ticket ordered by phone.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday, Thursday, and Friday from 11 a.m. until 3 p.m., Saturday from 1 p.m. until 6 p.m., and from one hour before each concert through intermission. The shop carries BSO and musical-motif merchandise and gift items such as calendars, clothing, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. A selection of Symphony Shop merchandise is also available during BSO concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call (617) 267-2692.

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RUSH SEATS: There are a limited number of Rush Seats available for the Friday-afternoon, Tuesday-evening, and Saturday-evening Boston Symphony concerts (subscription concerts only). The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $6 each, one to a customer, on Fridays as of 9 a.m. and Saturdays and Tuesdays as of 5 p.m.

PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts on Tuesday, Thursday, Friday, or Saturday. For more information, call the Subscription Office at (617) 266-7575.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors; it is permitted only in the Hatch Room and in the main lobby on Massachusetts Avenue. Please note that smoking is no longer permitted in the Cabot-Cahners Room.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

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WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

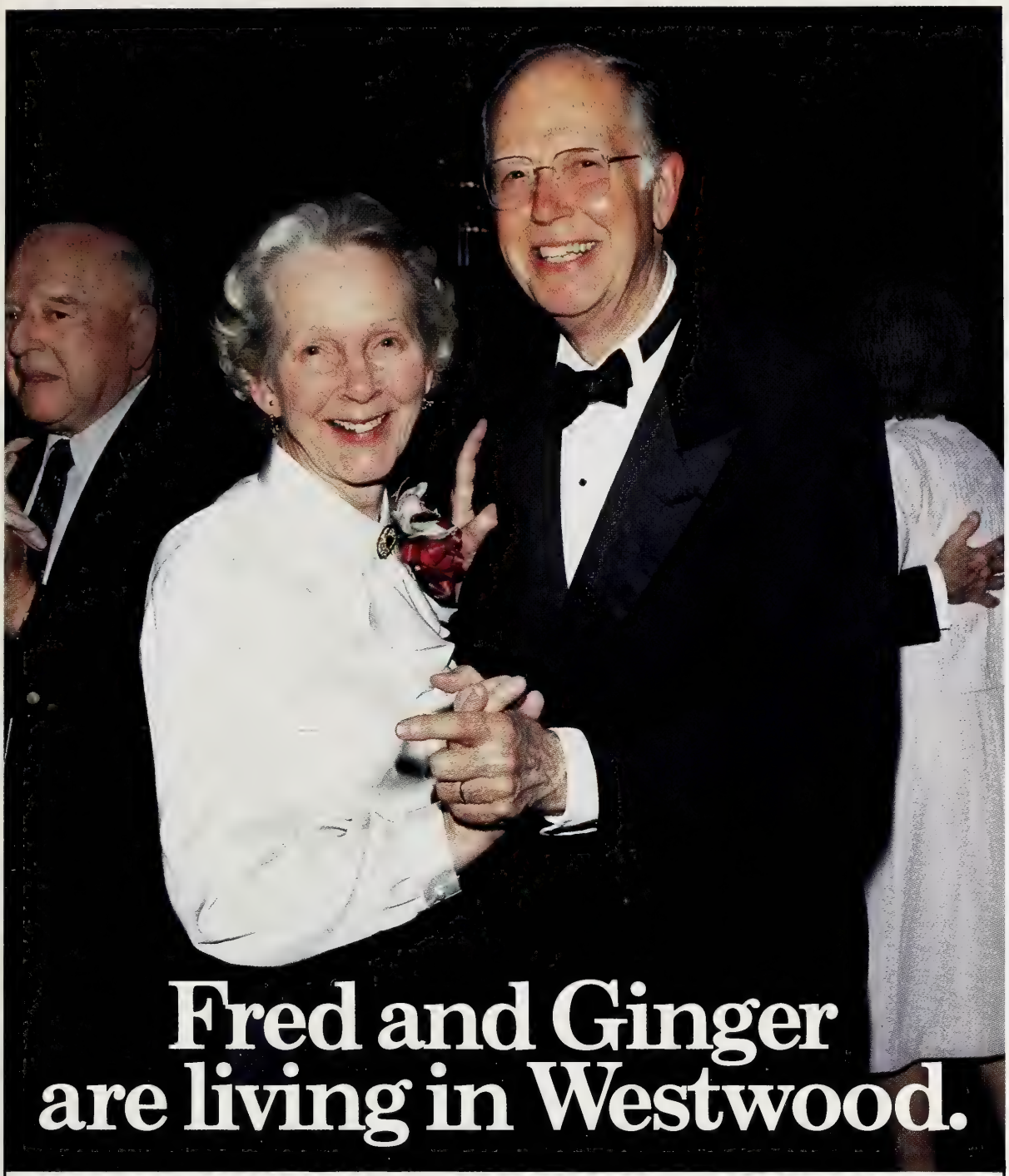
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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York.

BSO FRIENDS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover shows part of an architect's rendering of Symphony Hall, with lettering for "The Boston Music Hall" visible above what was originally the main entrance on Huntington Avenue. The new building was never so named, however, since the old Music Hall, where the BSO performed until Symphony Hall opened in 1900, was not torn down as planned.

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A Special Concert by Collage New Music at Symphony Hall, Sunday, February 24, at 8 p.m.

On Sunday, February 24, at 8 p.m. at Symphony Hall, the Boston Symphony Orchestra will sponsor a special concert by Collage New Music in collaboration with the MIT Media Lab. Entitled "Performing New Music for Live Instruments and Interactive Computers," the program will include works by Tod Machover, Robert Rowe, Jonathan Harvey, and Peter Child. This unique event will provide an exciting glimpse into the future of music by featuring works noteworthy for their contrasting expressive content and diverse use of technology. Tickets are $10 and may be purchased at the Symphony Hall box office or by calling SymphonyCharge at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m.

NYNEX Sponsors "Salute to Symphony" 1991 March 1-3

For the third consecutive year, NYNEX is corporate sponsor of "Salute to Symphony," the BSO's annual fundraiser and community outreach project. Throughout "Salute" weekend of March 1-3, WCRB 102.5 FM Classical Radio Boston, in its twenty-first year of collaboration on this project, will feature Boston Symphony and Boston Pops performances and celebrity interviews. On Sunday, March 3, WCVB-TV Channel 5 marks its fifteenth year of "Salute" telecasts with a live BSO concert from 6:30 to 8 p.m. featuring Seiji Ozawa and John Williams. Since the BSO is celebrating both the 90th anniversary of Symphony Hall and the opening of the new Cohen Wing this season, it is especially fitting to continue the more recent "Salute" tradition of a Symphony Hall Open House. This day of free activities and performances for the entire community will take place on Saturday, March 2, from 10 a.m. to 3 p.m.

Members of the Boston Symphony Association of Volunteers will be answering phones in the Cabot-Cahners Room to accept pledges at 262-8700 or 1-800-325-9400 throughout the weekend. Donors to "Salute to Symphony" 1991 may choose from a number of exclusive incentive gifts, including the "Salute" compact disc (this year featuring memorable BSO performances led by Charles Munch, commemorating the 100th anniversary of his birth), a limited-edition "Salute" t-shirt, and a BSO mug. In addition, a contribution of $50 or more will make you a Friend of the orchestra, entitling you to a variety of benefits. Watch your mailbox for the "Salute" flyer and this column for more details as "Salute to Symphony" 1991 approaches!

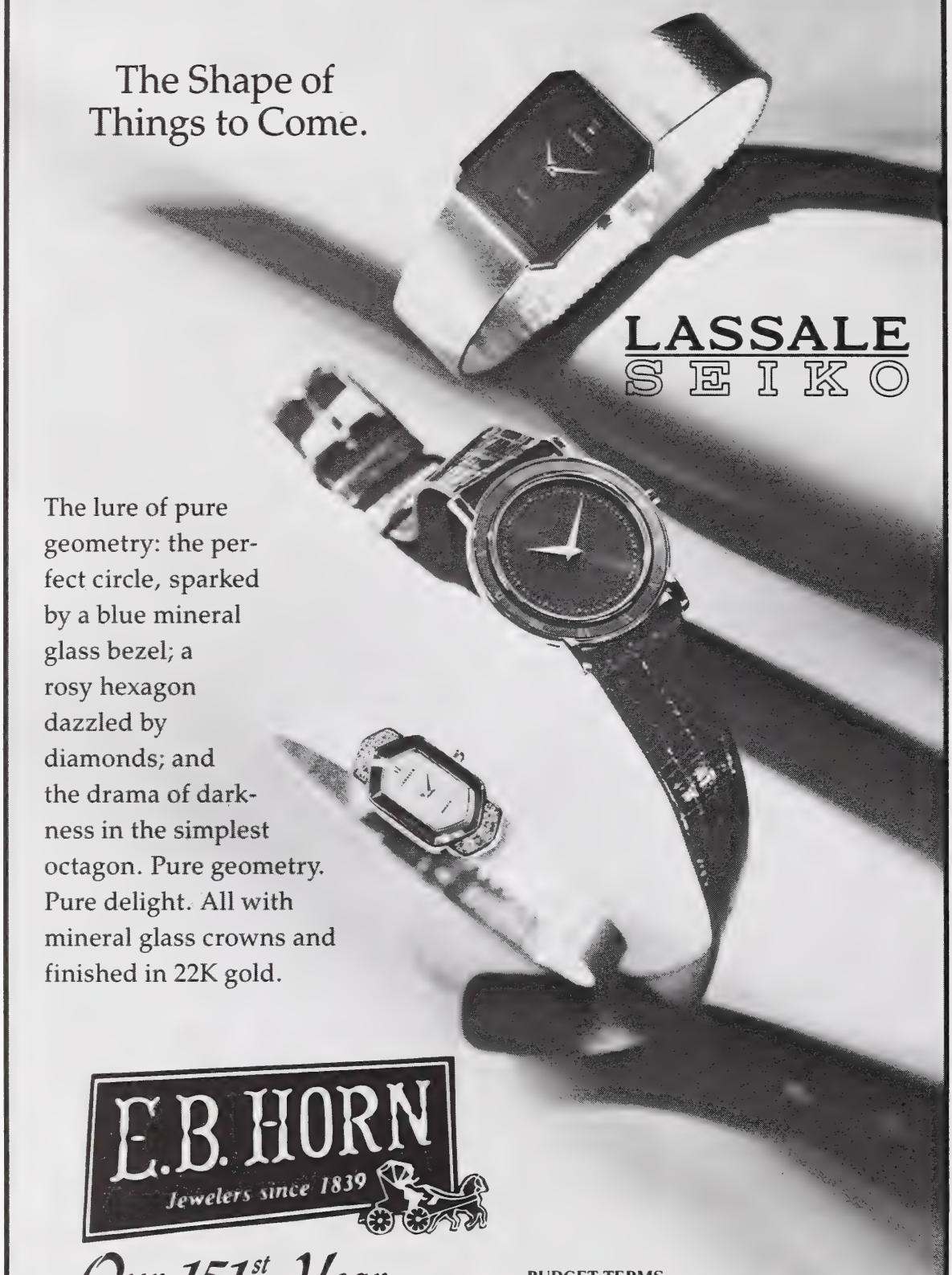
An Evening of Bel Canto at Symphony Hall, Monday, March 11, at 8:15 p.m.

The Boston Opera Association is pleased to present a gala operatic evening with soprano June Anderson and tenor Alfredo Kraus performing excerpts from Donizetti's *La Fille du régiment* and *Lucia di Lammermoor*, Gounod's *Roméo et Juliette*, and Thomas' *Hamlet*, with Julius Rudel conducting members of the Boston Symphony Orchestra on Monday, March 11, at 8:15 p.m. Tickets for this special performance, which is not available on any BSO subscription series, are $50, $40, $30, and $16, available at the Symphony Hall box office or by calling SymphonyCharge at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. A limited number of Gala Tickets including cocktails at 5:30 and black-tie dinner at 6:15 at the Ritz-Carlton Hotel are available through the Boston Opera Association by calling (617) 482-2840.

Shoto Collection to be Exhibited in Cabot-Cahners Room

From January 17 through February 19, the Shoto Collection of contemporary Japanese prints will be on exhibit in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. Highlighting the exhibit will be works by renowned artist Toko Shinoda. Born in Manchuria in 1913, Ms. Shinoda used her lifelong training in calligraphy to develop the style of abstract brushstrokes that characterize her work. The Shoto Collection, begun in 1986 by former Tanglewood Festival Chorus member

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Carole Turner, has enlisted the talents of the Old Cambridge Company of Charlestown for framing. The Cabot-Cahners Room exhibits are sponsored by the Boston Symphony Association of Volunteers. All artwork in the Shoto Collection is for sale, and a portion of each sale (10%) benefits the BSO. In addition, there will be a pre-concert reception on Thursday, February 14, from 6:00 to 7:30 p.m. All ticket holders are welcome to attend. For further information about the collection, please call Carole Turner at (617) 248-5818.

BSO Members in Concert

BSO acting principal flutist Leone Buyse performs music of Handel, Vivaldi, Bach, Telemann, Gluck, and Mozart with organist Nancy Granert on Sunday, February 10, at 7:30 p.m. at St. Michael's Church in Marblehead. Tickets are $10 at the door ($7 students and seniors). For further information, call (617) 631-0657.

Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday, February 13, and Friday, February 15, at 8 p.m. at the Old South Meeting House, 310 Washington Street. Virginia Eskin is soloist in Clara Schumann's Piano Concerto, on a program also including Beethoven's *Coriolan* Overture and Symphony No. 2. Tickets are $18 and $12 ($8 students and seniors). For further information, call (617) 426-2387.

The Boston Artists' Ensemble performs Schubert's B-flat piano trio, D.898, and Ravel's Piano Trio on Friday, February 22, at 8 p.m. at the Chapel Gallery of the Second Church in Newton, and on Sunday, February 24, at 2:30 p.m. at the Peabody Museum in Salem. The performers include BSO members Tatiana Dimitriades, violin, and Jonathan Miller, cello, the ensemble's founder, with pianist Randall Hodgkinson. Tickets are $12 ($10 students and seniors). For reservations or further information, call (617) 527-8662.

BSO members Alfred Genovese, oboe, Harold Wright, clarinet, Richard Ranti and Roland Small, bassoons, and Richard Mackey and Richard Sebring, horns, participate in a Richmond Performance Series chamber concert at the Berkshire Museum in Pittsfield on Sunday, February 24, at 3 p.m. The program includes Mozart's C minor wind serenade, K.388, an arrangement for winds of excerpts from Mozart's *Abduction from the Seraglio*, and Beethoven's Octet in E-flat for winds, Op. 103. For further information, call (617) 437-0204 or (413) 443-7171.

BSO bass trombonist Douglas Yeo will be the featured soloist in the world premiere of Václav Nelhybel's Concerto for Bass Trombone, with the New England Conservatory Wind Ensemble conducted by Frank Battisti, as part of the New England Conservatory's first "Brass Spectacular," on Monday, February 25, at 8 p.m. at Jordan Hall. On that same concert, the New England Trombone Choir at NEC, directed by Mr. Yeo, will give the premiere of BSO bassoonist Richard Plaster's *Salute . . . 159A*, for Moravian Trombone Choir. The program will also include music of Gabrieli, Grieg, Dahl, Richard Strauss, Frescobaldi, and others; the Conservatory Honors Brass Quintet will also participate. Admission is free. For more information, call (617) 262-1120.

References furnished on request

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Seiji Ozawa



Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his eighteenth year as the BSO's music director. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. This spring Mr. Ozawa will lead the orchestra on a seven-city North American tour; a tour to seven European cities will follow the 1991 Tanglewood season.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Saito Kinen Orchestra, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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Helen Horner McIntyre chair
Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair
Lucia Lin
Acting Assistant Concertmaster
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Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
Ronan Lefkowitz
*Nancy Bracken
*Jennie Shames
*Aza Raykhtsaum
*Valeria Vilker Kuchment
*Bonnie Bewick
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*Si-Jing Huang

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Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity
‡Ronald Wilkison
Lois and Harlan Anderson chair
Robert Barnes

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‡On sabbatical leave





Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity
Luis Leguía
Robert Bradford Newman chair
‡Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

———

Walter Piston chair
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
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Charles Schlueter
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J.P. and Mary B. Barger chair, fully funded in perpetuity
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Bass Trombone
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Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
William Hudgins

Harp
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The Symphony Statues: Casts of Character

by Caroline Smedvig

It may come as a surprise to most Symphony subscribers to learn that each concert in Symphony Hall is always attended by a satyr—a dancing one, in fact—as well as by Sophocles, Euripides, Demosthenes, and Apollo, the god of music himself.

These "casts of character," along with a dozen other mythological deities and legendary figures of antiquity, survey Symphony Hall from their second-balcony niches—perhaps the best "seats" in the house. There are sixteen of these statues (actually plaster casts of the originals), which have been ensconced in their present home since the early 1900s, thanks to the generosity of a group of Symphony Friends who selected and donated them at the turn of the century.

While for the average concertgoer the statuary may recede into the overall decorative scheme of Symphony Hall, they come alive when Florence Wolsky, a member of the Classical Art Department at the Museum of Fine Arts, talks about the history and iconography of each one. Mrs. Wolsky, who has lectured about the Symphony Hall statues on various occasions, conducted a private tour of the statues for this inquiring writer on a Sunday afternoon with the hall empty and quiet.

Mrs. Wolsky began by explaining that the idea for the statues originated with the Symphony Hall architects McKim, Mead, and White, and their acoustical advisor, Wallace C. Sabine, who found the statuary was the solution to several problems confronting them at the time. Not only would the statues help solve part of the decorative problem of embellishing the large wall surfaces in the hall, but they would also provide a place in which acoustical adjustments could have been made. "If it became necessary to alter the acoustics at all, fabric or felt could have been placed behind the statues without disturbing the decoration," explained Mrs. Wolsky. "As it turned out, the hall was so masterfully designed, it hasn't been necessary to change it in any way."

The actual selection of the statues was charged to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony, who went to the Washington Street studios of Pietro Caproni and his brother. The Caproni brothers specialized in making reproductions of Roman copies of Greek statues. Mrs. Wolsky explained that most of what we know of original Greek sculpture is based on Roman copies: "Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted

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down. The Romans, however, adored Greek sculpture, and made numerous copies of Greek statues which have survived."

The use of reproductions, added Mrs. Wolsky, was extremely popular in the nineteenth century. "At the Paris Exposition in 1867, in fact, a resolution was passed that it should be made possible that everyone in the world be exposed to fine quality reproductions of the great statues of Greece and Rome," she said. "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe and had heard the great symphonies there and had seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy."

The statues were also a most appropriate addition to the Neo-Classic design of Symphony Hall, since it was a very Roman way of decorating an odeon or theatre.

And so Mrs. Elliot and her committee pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues that now occupy the niches in the hall. The statues were not in place for the dedicatory concert on October 15, 1900, but were added one at a time as they came out of the Caproni studios.

Mrs. Wolsky pointed out that the statues appear to have been chosen not only with an eye towards beauty, but also because of their connection with music, art, literature, oratory, and the arts in general. There are two statues of Apollo, the god of music and poetry. The first statue (the second from the right as you face the stage) is known as "Apollo Citharoedus"; the original is located in the Palazzo dei Conservatori in Rome. A copy of a Greek statue from about 430 B.C., this statue shows Apollo



Apollo Belvedere (Rome)

dressed in the long robes of a musician, accompanying his songs and poetry on a cithara, an instrument he was said to have invented, similar to the lyre. On his head he wears a laurel wreath, which was given to the victors in the games and contests sacred to Apollo, and which became the symbol of triumph in Greece and Rome.

The second statue of Apollo (the statue to the right as you face the back of the hall) has been named the "Apollo Belvedere" and has been considered to represent the highest ideal of male beauty for generations. While the original is currently in the Vatican Museum, it is thought to be a Roman copy of a fourth-century work by Leochares, the court sculptor to Alexander the Great. In this posture, Apollo is shown as a divine hero, wearing the chlamys, or short cloak, and holding a bow in his left hand. (He probably held a spray of the sacred laurel plant in his other hand.) A snake is entwined around the tree stump as a creature of the earth and the underworld, symbolizing Apollo's role as a god of prophecy.

To the left of this statue stands Diana of Versailles, currently in the Louvre and also thought to be a copy of a fourth-century work by Leochares. Diana, known to the Greeks as Artemis, goddess of the chase and of the forests, is shown here just about to draw her bow as she strides through the woods. She is in her hunting costume, a short tunic, and in her left hand she once held a bow. Beside her is a small stag. Like her brother Apollo, Diana was a musician, and when she returned from the hunt she would often lead her choir of muses and graces at Delphi.

There are also three statues representing satyrs, or fauns, which were mythological creatures human in form, but with goats' ears and a tail. Satyrs were followers of Dionysus, the god *par excellence* of drama and music, and it was therefore appropriate for them to be included as Symphony Hall statues. The first satyr (the first statue on



Apollo Citharoedus (Rome)

the right as you face the stage) has the infant Bacchus (the Roman name for Dionysus) riding on his shoulders, holding a bunch of grapes. The satyr holds a pair of cymbals; on the stump beside him is a panther skin, which was sacred to Dionysus. There is also a syrinx or Pan-pipes on the stump, along with some grapes and vine leaves.

The second statue of a satyr (the fourth on the right as you face the stage) is known as "The Dancing Faun"; the original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while he dances, as he would in a procession honoring Dionysus. A Dionysian panther skin is draped on the stump behind him, with his body twisted in the vigorous "*contrapposto*" typical of late Hellenistic art.

The third satyr (first on the left as you face the stage) is taken from the Roman copy of a work in marble by one of the three greatest sculptors of the fourth century, Praxiteles. As Mrs. Wolsky pointed out, Praxiteles was a virtuoso in stone sculpture, who could give marble a translucent and soft surface that could pass for human skin. This statue is a marvelous example of the characteristic grace of a Praxitelean statue, the satyr leaning against the tree stump with a languid, dreamy expression. This satyr is often called "The Marble Faun," from the title of the book by Nathaniel Hawthorne it is said to have inspired.

Also represented among the Symphony Hall statues are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and fifth from the left); Euripides (seventh from the right); Hermes (third



Diana of Versailles (Paris)



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from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

The one statue for which there is not an obvious connection with the arts is that of the Amazon (second from the left), thought to be a copy of a fifth-century work by Polycleitus. Mrs. Wolsky postulated that the Amazon was probably chosen since it is one of the most famous statues of antiquity, and because the Amazons were followers of Diana, whose association with music has already been discussed. Also, added Mrs. Wolsky, there may have been a desire for another woman to be represented in the statuary, in addition to the statues of Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Vesuvius in 79 A.D.

The statues of Symphony Hall have not always been hailed as noble additions to the architecture. Since their installation, letters and comments have been registered from Symphony-goers concerned with the statues' state of *dishabille*. Wrote one gentleman as recently as 1947 to former board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot to the irate subscriber:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> So keep you temper, Anthony,
> Don't mind the people's roars.
> We'll drape the table's dainty legs
> In cotton flannel drawers.
> We'll cover all those nudities
> That your pure nature fret,
> And put a bustle on the nag
> To hide her red rosette.



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George Crumb
A Haunted Landscape



George Crumb was born in Charleston, West Virginia, on October 24, 1929, and lives in Philadelphia. He composed A Haunted Landscape *in 1984 on a commission from the New York Philharmonic; it was first performed by the Philharmonic, conducted by Arthur Weisberg, on June 7, 1984, in Avery Fisher Hall, New York. These are the first performances by the Boston Symphony Orchestra. With the exception of its greatly expanded percussion section, the score calls for a standard romantic orchestra consisting of three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling E-flat clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones and tuba, two harps, piano (amplified), timpani, four percussionists (details below), and strings. The percussion section requires a richly varied assortment of instruments, as follows: Percussion I: crotales, xylophone, four Almenglocken, small tam-tam, large suspended cymbal, low tom-tom, maraca, guiro, sleighbells, glass wind chimes, large Chinese temple gong, very large Chinese temple gong, and rute (bundle of sticks); Percussion II: tubular bells, vibraphone, medium tam-tam, very large suspended cymbal, very low tom-tom, kabuki blocks, maraca, Brazilian cuica, two Cambodian anklungs, claves, and temple blocks; Percussion III: vibraphone, large tam-tam, large suspended cymbal, small bass drum, medium Chinese temple gong, flexitone, sand blocks, maraca, claves, sleighbells, tambourine, and Caribbean steel drum; Percussion IV: marimba, glockenspiel, very large tam-tam, large bass drum, three suspended cymbals (medium, large, and very large), snare drum, hammered dulcimer, sleighbells, guiro, and maraca.*

Our century has seen the wild proliferation of musical styles, but it still is rare to find a composer whose style is immediately identifiable as his own. George Crumb is such a composer, one who is thoroughly grounded in a traditional musical education but moved beyond it with his own self-creation, inventing a kind of sound that marks him immediately as individual.

George Crumb grew up in a musical family and learned from childhood to play the clarinet and piano. He took his undergraduate degree in composition at Mason College of Music and Fine Arts in his native Charleston, then went to the University of Illinois for his master's degree and to the University of Michigan for his doctorate. There he studied with Ross Lee Finney, who, after his father, became the strongest musical influence on him. He has been on the faculty of the University of Pennsylvania since 1965. In addition to numerous grants and awards from the Koussevitzky Foundation, the Guggenheim Foundation, and the American Academy of Arts and Letters, he received the Pulitzer Prize in 1968 for *Echoes of Time and the River* (performed by the Boston Symphony Orchestra under the direction of Seiji Ozawa in 1976).

Crumb's early music grew out of short musical subjects in which timbre played as important a role as pitch and rhythm. His music has continually been marked by an extraordinarily refined ear for color and astonishing inventiveness in the creation of sounds, often using novel methods of tone production, occasionally with amplification to pick up the delicate overtones that might be lost otherwise. Much of his music has been programmatic, often drawing on a zodiacal cycle or number symbolism or such



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quasi-dramatic elements as masked performers, to serve the cause of musical illustration with vivid sounds, ranging from the sweet and delicate to the threshhold of pain.

Much of Crumb's best-known music is vocal—in particular his *Ancient Voices of Children*, which is something of a contemporary music "top hit." It is, in fact, the last of a series of settings of the Spanish poetry of Federico Garcia Lorca, who was shot by Franco's soldiers at the outbreak of the Spanish civil war, and whose plays and poems are marked with a passionate intensity and a generally tragic view of life. Crumb encountered Lorca's poetry when he was a student in Ann Arbor. As he noted in an interview, "I immediately identified with its stark simplicity and vivid imagery but of course could not imagine that I would one day complete a cycle of eight works based on this poetry." His Lorca-inspired works remain among the best-known compositions in his portfolio.

But Lorca is by no means the only inspiration for the work of George Crumb. Many of his works derive their musical character through imagery from natural scenes or symbolic reflections of the cosmos, as from the zodiac, for example. Crumb has created an entire world of extraordinarily refined colors and textures as a musical analogue for these images, sometimes by using traditional instruments played in unusual ways, often by enlarging the ensemble with new and varied instruments, particularly in the realm of percussion. A glance at the scoring of *A Haunted Landscape*

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in the opening paragraph above shows an astonishing variety of percussion instruments. But they are almost never used in the traditional mode of percussion, for reinforcement of volume and emphatic strong pulses, but rather in a rich profusion of colors, mostly delicate and varied. A score like *A Haunted Landscape* is shaped out of dozens of tiny figures and textures and colors that are blended, alternated, or combined as in a kind of mosaic, shaped not so much from a pre-existent formal pattern as from the composer's own ever-changing sense of what must come next in terms of continuation or contrast.

Within his encompassing musical world, Crumb often quotes older music as part of his texture or combines traditional harmonic ideas with quite new ones. He may even write the musical score in some symbolic shape, such as a circle, making it as visually intriguing as it is aurally entrancing. (Neither quotation nor symbolic methods of writing are used in *A Haunted Landscape*, however.) All kinds of consonances and dissonances may be fitted into the score, so that major triads appear cheek-by-jowl with tone rows, or (in some works) fragments of Gregorian chant or folk song. This approach, defying the "systems" that have dominated much twentieth-century music, and relying instead on the ear and the heart, is a kind of romanticism—very different in sound from that of the nineteenth century, but romanticism nonetheless. And it is perhaps not surprising, therefore, that *A Haunted Landscape* should have been commissioned by the New York Philharmonic for performance in its "New Horizons" festival of 1984, an event that signaled to many observers the arrival of a "new tonality" and other accessible novelties of approach to what had seemed an increasingly sterile art.

—Steven Ledbetter

The composer provided the following commentary for the first performance:

A Haunted Landscape is not programmatic in any sense. The title reflects my feeling that certain places on the planet Earth are imbued with an aura of mystery. I can vividly recall the "shock of recognition" I felt on seeing Andalusia for the first time after having been involved with the poetry of Garcia Lorca for so many years. I felt a similar sense of *déjà vu* on visits to Jerusalem and to Delphos in Greece. Even in the West Virginia woods one senses the ghosts of the vanished Indians. Places can inspire feelings of reverence or brooding menace (like the deserted battlefields of ancient wars). Sometimes one feels an idyllic sense of time suspended. The contemplation of a landscape can induce complex psychological states and perhaps music is an ideal medium for delineating the tiny, subtle nuances of emotion and sensibility which hover between the subliminal and the unconscious.

A Haunted Landscape is cast in a single, continuous movement. A unifying factor is provided by a very low B-flat, sustained throughout by two solo contrabassists. I had imagined that this low B-flat (60 cycles—the frequency of alternating current) was an immutable law of nature and represented a kind of "cosmic drone." But, alas, science defeats art—a chemist friend informed me that alternating current is arbitrarily determined by man, and that B-flat is not even international, much less intergalactic!

—George Crumb

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Edvard Grieg
Piano Concerto in A minor, Opus 16



Edvard Grieg was born on June 15, 1843, in Bergen, Norway, and died there on September 4, 1907. He composed his only piano concerto in 1868 and revised it regularly up to the last year of his life. The composer first dedicated the score to Rikard Nordraak, a Norwegian composer whom he had met in 1864. The second edition of the concerto was dedicated to Edmund Neupert, a fellow countryman who was soloist at the first performance of the piece in Copenhagen in 1869. The concerto was introduced to the repertory of the Boston Symphony Orchestra by Georg Henschel in its second concert, on October 28 and 29, 1881; William H. Sherwood was the soloist. It has also been performed here by pianists Carl Stasny and Teresa Carreño (with Emil Paur conducting), Fanny B. Zeisler, Edith Thompson, Augusta Cottlow, Cornelius Priebner, George Proctor, and Olga Samaroff (with Wilhelm Gericke), Katherine Goodson, Rudolph Ganz, Samaroff, and Mrs. Truman Aldrich (with Karl Muck), Corneille Overstreet, Louisa M. Hopkins, Olga Samaroff-Stokowski, and Goodson (with Max Fiedler), Samaroff (with Henri Rabaud), Heinrich Gebhard, Ganz, Goodson, Wilhelm Backhaus, Thompson, Samaroff, and Magdeleine Brard (with Pierre Monteux), and Charles Naegele, Irene Scharrer, Jesús María Sanromá, and Ania Dorfman (with Serge Koussevitzky); Dorfman and Koussevitzky gave the most recent subscription performances on October 25 and 26, 1943. The only BSO performances since then have taken place at Tanglewood: Van Cliburn with Erich Leinsdorf, Misha Dichter with John Nelson, and, most recently, in August 1985, András Schiff with Kurt Masur. In addition to the solo piano, the score calls for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Grieg's familiar and popular piano concerto is one of those works that has become so popular that it has moved out of the "serious" concert hall and become restricted to hearings at Pops concerts or other programs of "light classical music." The present performances mark the work's return to subscription concerts for the first time in forty-seven years! The concerto was one of the most important steps on Grieg's path toward the creation of a national Norwegian music. After completing his course at the Leipzig Conservatory (where one of his classmates was a young Englishman named Arthur Sullivan), he returned north and settled in Copenhagen, the only Scandinavian city with an active musical life. There he met Rikard Nordraak, another Norwegian composer just one year his senior, whose influence on him was to prove decisive, especially after Nordraak's premature death at the age of twenty-four. He spent several years in the musical backwater of Christiana, Denmark, where he was the director of the Philharmonic Society, fighting the good fight for music of real substance on his programs. He was later to look on these years as "entirely unproductive," since his time was almost totally taken up with performance rather than composition.

Following the birth of a daughter on April 10, 1868, Edvard and Nina Grieg spent a pleasant and productive summer in a cottage at Solleroc, Denmark, where he experienced a creative outburst that resulted in the Opus 16 concerto. From the very first it has been regarded as Grieg's finest large-scale accomplishment (he generally found the small keyboard miniature to be more congenial to his temperament) and as the fullest musical embodiment of Norwegian nationalism in romantic music.



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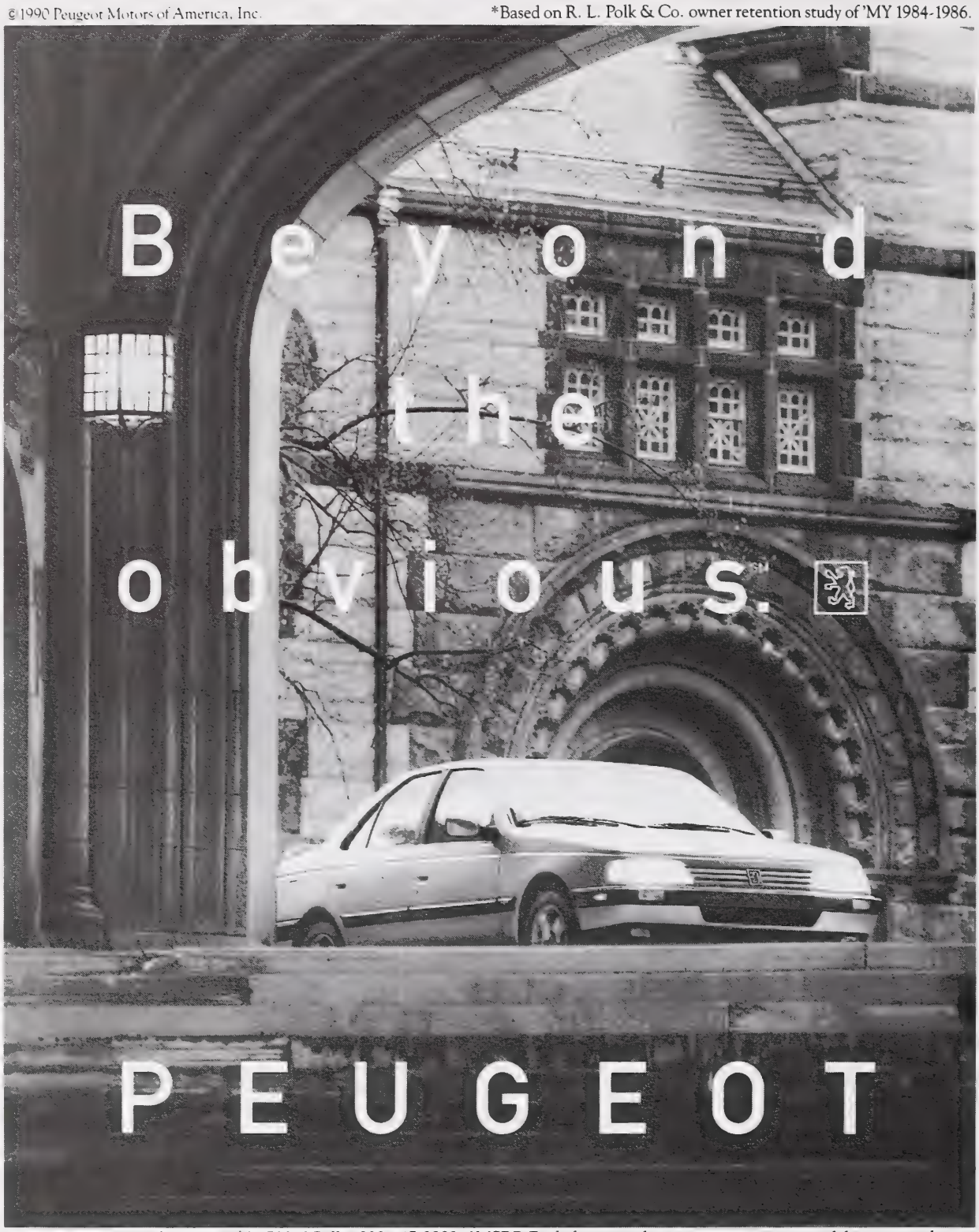
The winter following this splendidly fruitful summer was discouraging, as Grieg found himself once again trapped in the indifference and philistinism of Christiana. He had been rejected for a state traveling grant; it seemed unlikely that any new application would be favorably received. Then, suddenly, he received a gracious letter, apparently unsolicited, from Franz Liszt, in which Liszt expressed the pleasure he had received in perusing Grieg's Opus 8 sonata for violin and piano and invited the young composer to visit him in Weimar if the opportunity should arise. This letter opened doors that had up to then been firmly shut; not long after, Grieg received his travel grant, which allowed him to take Liszt up on his invitation a year later.

In the meantime he had attended to the first performance of the new concerto as well as repeat performances to introduce the work to Denmark and Norway. At about this time, too, he discovered a treasury of Norwegian folk music transcribed into piano score. He delved avidly into the collection and began to realize how a composer might make use of folk elements in his works. From this time Grieg's interest in the formal classical genres began to decline—of that type, he produced only a string quartet and two sonatas after this date.



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Evidently, once you've looked beyond the obvious, it is difficult to see anything less.

It took until February 1870 for the Griegs to catch up with Liszt, not in Weimar but in Rome. When they did, though, the meeting was highly gratifying for the young man. Liszt promptly grabbed Grieg's portfolio of compositions, took them to the piano, and sight-read through the G major violin sonata, playing both piano and violin parts. When Grieg complimented him on his ability to play from a manuscript at sight like that, Liszt replied modestly, "I'm an experienced old musician and ought to be able to play at sight." On a later visit, in April, Grieg brought his piano concerto, and this time Liszt's sight-reading was even more remarkable: he played at sight from the manuscript score the entire concerto, both orchestral and solo parts, with ever-increasing enthusiasm. Grieg recounted the incident in a letter home:

> I must not forget one delightful episode. Toward the end of the finale the second theme is, you will remember, repeated with a great fortissimo. In the very last bars, where the first note of the first triplet—G-sharp—in the orchestral part is changed to G-natural, while the piano runs through its entire compass in a powerful scale passage,* he suddenly jumped up, stretched himself to his full height, strode with theatrical gait and uplifted arm through the monastery hall, and literally bellowed out the theme. At that particular G-natural he stretched out his arm with an imperious gesture and exclaimed, "G, G, not G-sharp! Splendid! That's the real thing!" And then, quite *pianissimo* and in parenthesis: "I had something of the kind the other day from Smetana." He went back to the piano and played the whole thing over again. Finally he said in a strange, emotional way: "Keep on, I tell you. You have what is needed, and don't let them frighten you."

Though the concerto was popular from the start, and was published in full score only three years after its composition, Grieg himself was never entirely satisfied with it, and he continued to touch up details of both the orchestral and solo parts for the rest of his life. A few critics have attacked the work—notably Bernard Shaw and Debussy—and it has certainly been overplayed and mistreated, especially in the popular operetta, *Song of Norway*, very loosely based on Grieg's life, but it retains its freshness and popularity nonetheless. The basic architecture is clearly inspired by Schumann's essay in the same medium and key, though the piano part is of Lisztian brilliance, blended with Grieg's own harmonic originality, which was in turn influenced by his studies of Norwegian folk song. One Norwegian analyst has pointed out that the opening splash of piano, built of a sequence consisting of a descending second followed by a descending third, is a very characteristic Norwegian melodic gesture, and that this opening typifies the pervasiveness of the folk influence. At the same time, it clearly reflects the sudden entrance of the piano at the very beginning of Schumann's famous concerto. For the rest, the first movement is loaded with attractive themes, some obviously derived from one another, others strongly contrasting, a melodic richness that has played a powerful role in generating the concerto's appeal. The *animato* section of the first movement includes figurations of the type used by folk-fiddlers; the lyric song of the second movement is harmonized in the style of some of Grieg's later folk song settings; and the finale consists of dance rhythms reminiscent of the *halling* and *springdans*.

—S.L.

*The G-natural in question occurs five measures before the end of the concerto.



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Jean Sibelius
Symphony No. 1 in E minor, Opus 39



Jean Julius Christian Sibelius was born in Hämeenlinna (then known by the Swedish name Tavastehus), Finland, on December 8, 1865, and died in Jarvenpää, near Helsinki, on September 20, 1957. He took the gallicized form of his first name (which had originally been Johan) in emulation of an uncle. He composed his First Symphony in 1898 and 1899 and conducted its first performance in Helsinki on April 26 of the latter year. The work entered the repertory of the Boston Symphony Orchestra on January 4 and 5, 1907, when Karl Muck conducted; since then it has also been programmed by Otto Urack, Pierre Monteux, Michael Press, Serge Koussevitzky, Richard Burgin, Tauno Hannikainen, Sixten Ehrling, Julius Rudel, Sir Colin Davis, and Joseph Silverstein, who led the most recent Symphony Hall performances during the 1982-83 season and the most recent Tanglewood performances in August 1983. The symphony is scored for two flutes (doubling piccolos), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, harp, and strings.

It always comes as a surprise to learn that a composer renowned as a nationalistic hero in his homeland was not a native speaker of the language. Sibelius was born to a Swedish-speaking family in a small town in south central Finland and only began to speak some Finnish from the age of eight. He entered a Finnish-language school at eleven, but not until he was a young man did he feel completely at home in the language. (In this respect he was not alone; Austrian cultural domination of Czechoslovakia and Hungary in the nineteenth century meant that Smetana was more fluent in German than in Bohemian, and Liszt, though proud to be regarded as a Hungarian composer, barely spoke the language at all.)

Musical studies began with the violin, and soon he aimed at a career as a professional virtuoso. But in 1885, after an abortive attempt at legal studies, he undertook to pursue composition with Martin Wegelius in Helsinki. Further studies in Berlin introduced him to the newest music, including Strauss's *Don Juan* at its premiere. He was usually in debt, apparently unable to avoid financial extravagance in the German capital, and already drinking heavily, a habit that remained with him. After his return to Finland in 1891 he composed the choral symphony *Kullervo*, which was so successful at its premiere in April 1892 that he was immediately established as a leading figure in Finnish music, a position that was never seriously challenged thereafter.

The following seven years saw the composition of a series of scores for dramatic production, a failed operatic attempt, and—most important—a group of purely orchestral scores, *En saga* and the four symphonic poems about Lemminkäinen, a character from the Finnish national epic *Kalevala*. These culminated in his first symphony, composed evidently in part as a musical response to Tchaikovsky's *Pathétique* Symphony, which had been performed in Helsinki already in 1894 and again in 1897. By the autumn of 1898, Sibelius was totally absorbed in the work at a time of great political tension in Finland and of personal concern as well. A diary entry of September 9 reflects his mood: "Autumn sun and bitter thoughts. . . . How willingly I would have sacrificed some of the financial support I have received if I only had some sympathy and understanding of my art—if someone loved my work. O, you slave of your moods, their plaything. . . ." These feelings may be reflected in the autumnal colors of

much of the score, and especially in its lonely opening, a solitary clarinet bravely singing its lament over the chill background thunder of a long roll on the timpani. But although he complained of misunderstanding and lack of sympathy, his art was still rooted in the nineteenth century both harmonically and thematically. His first work to be heard in Boston was the Second Symphony in 1904, at which time it was received with general incomprehension, even by such future prominent proponents of his music as critic Olin Downes. But the First offered fewer knotty problems, and once it achieved performance, it was generally accorded favor with audiences both in Finland and elsewhere.

Because of Sibelius's demonstrated interest in the *Kalevala*, not to mention the passionately dramatic character of much of the music in the symphony, some critics claimed to find a literary program in the music, every theme functioning like a Wagnerian leitmotiv for a character or event. But Sibelius emphatically denied that there was any connection whatever; his symphony (by implication) is a purely abstract musical structure, however characterful its content.

The clarinet solo that opens the symphony dies away on a sustained *G*, the preceding melodic phrase hinting that the piece will be in G minor. But just as the clarinet

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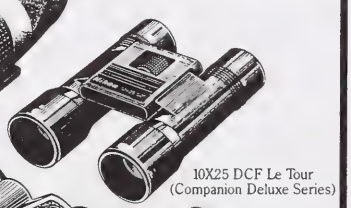


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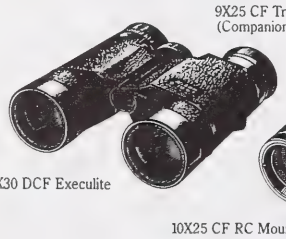
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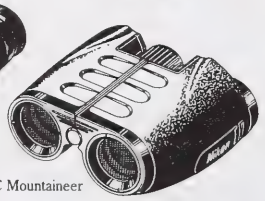
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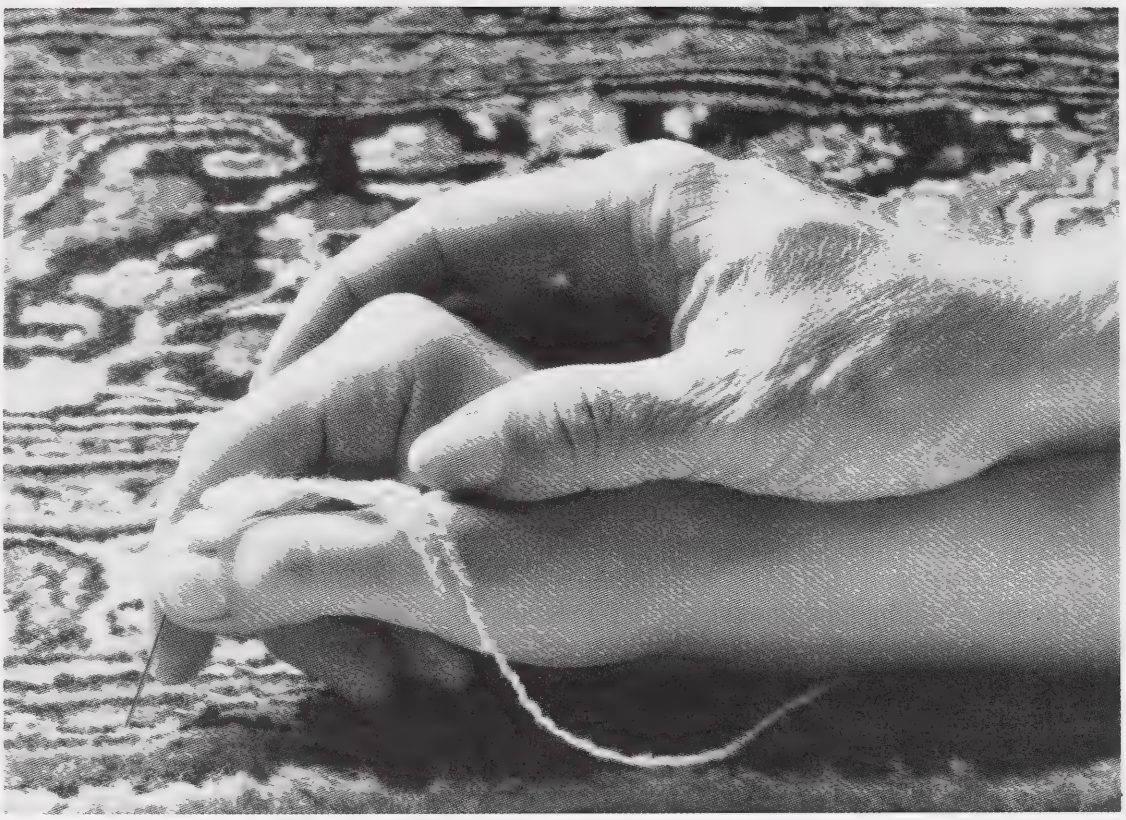
settles on its last note, the second violins begin a tremulous sextuplet figure consisting of the notes *G* and *B*, which thus hint at G major. We are in fact listening to the home key coalesce out of the very ether, the tonic of E minor appearing clearly only after the first violins begin their muscular statement. A contrasting idea built on a pair of hovering alternating notes in a characteristic rhythm leads seamlessly to a fortissimo restatement for full orchestra of the main E minor theme. A bright tremolo in the strings, joined by the harp, brings in the woodwinds with a dancelike transitional idea derived possibly from the opening clarinet line. An extraordinarily long pedal point—a note held in the bass without changing—underlies the second theme material, which appears in expressive dialogues between the woodwind instruments over a hushed rumbling in the strings. The exposition ends with a unison pizzicato in the strings, twice repeated. The musical argument of the development further intertwines the musical ideas already heard, but with a tendency to grow progressively more chromatic. A momentary lyric interlude (with two solo violins in dialogue) turns into more dramatic stuff with the climax of downward-moving chromatic scales in the woodwinds against upward-rushing chromatic figures (at twice the speed) in the lower strings. Suddenly, against all this activity, the upper strings sing the melody from early in the movement that preceded the fortissimo statement of the first theme. Sibelius works this around to G major (where we first heard it) and plunges us into the heart of the recapitulation, omitting the first main theme statement, since the fortissimo repetition is about to return full force. The recapitulation is a condensed intensification of the beginning, ending in darkly muttering strings.

The slow movement is often cited as the part of the symphony most strikingly influenced by Tchaikovsky's *Pathétique*. It is a kind of poignant rondo, its C minor melody alternating with other ideas based on the same rhythms and phrase structure, sometimes inverted from a falling to a rising theme. Except for a few woodwind interludes, the colors are predominantly dark. The sadness sometimes explodes in an outburst which eventually dies away in the return of the main theme.

The rambunctious third movement has some of the earthiness of Bruckner's symphonic scherzos, the headlong rhythmic drive of the pizzicato strings at the opening reinforced by the vigor of the timpani and the most important thematic motive in the strings, which has a modal, folklike character. The Trio is a shade slower and altogether more lyrical, even pastoral in feeling, evoking dreams of the countryside driven out by the sudden return of the scherzo.

At the beginning of the finale, the strings give out in unison an expansive, passionate version of the hesitating clarinet melody heard at the very opening of the symphony, now harmonized by the brasses. A certain degree of questioning in the woodwinds, eventually answered by the strings, leads into the dramatically charged Allegro theme that runs through the bulk of the movement, except for the striking moments of contrast provided by the wonderful singing theme on the violins' G-string, bringing a chorale-like dignity into the heart of the activity. The symphony closes with an echo of the pizzicato chords that ended the first movement.

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Edith Borroff's article on George Crumb in The New Grove Dictionary of American Music is brief but very informative. Edition Peters, Crumb's publisher, has produced a valuable short book entitled *George Crumb: Profile of a Composer*, which includes biographical and critical essays, memoirs by performers particularly connected with Crumb's music, detailed information about his works, sample pages of music, and many photographs (C.F. Peters, paperback). George Crumb is very well represented on recordings. The original performers of *A Haunted Landscape*—Arthur Weisberg and the New York Philharmonic—recorded the work soon after its premiere (New World, coupled with William Schuman's *Three Colloquies* for horn and orchestra).

There has, of course, been a good deal of writing about Grieg in Norwegian. But for readers of English, the best general source is John Horton's *Grieg* in the Master Musicians series (Littlefield paperback) and Gerald Abraham's *Grieg: A Symposium* (out of print). Grieg's concerto is among the most frequently recorded works for piano and orchestra. A number of historic recordings have recently been issued on compact disc, including Ignaz Friedman's 1928 version with an unnamed orchestra conducted by Philippe Gaubert (Pearl, in a four-disc set comprising Friedman's complete solo performances) and the more recent but highly distinguished 1947 performance by Dinu Lipatti with Alceo Galliera conducting the Philharmonia Orchestra (Angel, coupled with Chopin's Piano Concerto No. 1). For the classic pairing of the Grieg and Schumann A minor concertos in relatively modern recordings, the choices include Stephen Bishop-Kovacevich with Colin Davis and the BBC Symphony (Philips), Radu Lupu with André Previn and the London Symphony (London), Murray Perahia with Davis and the Bavarian Radio Symphony Orchestra (CBS), Russell Sherman with Joseph Silverstein and the Utah Symphony (Pro Arte), and Geza Anda with the Berlin Philharmonic under Rafael Kubelik (DG). For an all-Grieg recording coupling the concerto with the first *Peer Gynt* suite, Philippe Entremont's reading with the Philadelphia Orchestra under Eugene Ormandy is charming. Peter Katin's reading with Colin Davis and the London Philharmonic (Olympia) offers the rarely-heard Litolff *Concerto Symphonique* and Tchaikovsky's First as disc-mates.

Though as yet incomplete in English, Eric Tawastjerna's *Jean Sibelius* (University of California) is in line to be the standard study; volume I has been available for some years, and volume II has just appeared in translation. Robert Layton's *Sibelius* in the Master Musicians series is a useful brief life-and-works study; Layton is also the author of the Sibelius article in The New Grove; it has been reprinted in *The New Grove Turn of the Century Masters*, along with the articles on Janáček, Mahler, and Richard Strauss (Norton, available in paperback). Harold Truscott's essay on Sibelius in *The Symphony*, edited by Robert Simpson (Penguin paperback), is also worthwhile. *The Music of Sibelius*, a symposium of mixed quality edited by Gerald Abraham and dating from about thirty-five years ago, has been reissued by Da Capo. Lionel Pike's collection of essays, *Beethoven, Sibelius, and "the Profound Logic,"* comes highly recommended to readers with a strong technical knowledge of music (Athlone Press, London). Colin Davis's splendid recording of the complete Sibelius symphonies with the Boston Symphony Orchestra is available in a four-disc set (Philips). Individual recordings worth noting include those of Neeme Järvi with the Gothenburg Symphony (Bis, coupled with *Finlandia*), Sir Alexander Gibson with the Scottish National Orchestra (Chandos, coupled with Symphony No. 7), Simon Rattle with the City of Birmingham Symphony Orchestra (Angel, coupled with the relatively unknown *Oceanides*), and Yoel Levi with the Atlanta Symphony (Telarc, coupled with Symphony No. 5).

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Robert Spano



Appointed an assistant conductor of the Boston Symphony Orchestra beginning with the 1990-91 season, Robert Spano is currently music director of the Opera Theater at the Oberlin Conservatory, a position he assumed in 1989. From 1985 to 1989 he was director of orchestras and conductor of opera at Bowling Green University in Ohio. Mr. Spano is a graduate of the Oberlin Conservatory, where he studied violin, piano, composition, and conducting, and was the recipient of numerous awards, including the Louis Sudler Prize in the Arts and the Rudolf Serkin Award. He continued his conducting studies at the Curtis Institute of Music with Max Rudolf. He has been conductor of the Northern Ohio Youth Orchestra and assistant conductor of the Philadelphia Youth Orchestra, with which he toured China in 1985. An active chamber musician, Mr. Spano has appeared with the Smithsonian Chamber Players in Washington, D.C., at Carnegie Recital Hall, and at Suntory Hall in Tokyo. He has appeared as a guest conductor with Chicago Civic Opera, Ohio Light Opera, the Lyra Consort of St. Paul, the New Hampshire Music Festival, and at the University of Southern California. Mr. Spano participated as pianist on a special vocal recital celebrating the Tanglewood Music Center's fiftieth anniversary last summer; also at Tanglewood he conducted a TMC performance of Luciano Berio's *Requies*. This week's concerts are his first with the Boston Symphony Orchestra.

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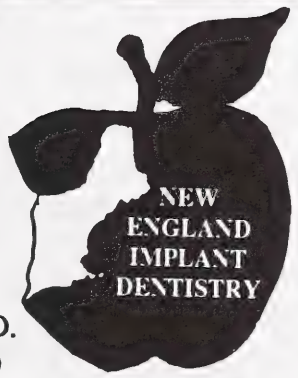
Garrick Ohlsson



Pianist Garrick Ohlsson appears regularly as recitalist and soloist with orchestra throughout the world, from New York's Carnegie Hall to London's Royal Festival Hall, from the Bunka Kaikan in Tokyo to the Teatro Colon in Buenos Aires. During the 1990-91 season Mr. Ohlsson appears with the Philadelphia Orchestra under the direction of Hugh Wolff, the Dresden Staatskapelle, and with the symphony orchestras of Winnepeg, Akron, Tucson, Phoenix, and Syracuse. European recital engagements include appearances in Göteborg, Amsterdam, and Liverpool. His engagements for the 1991-92 season include appearances with the National Arts Centre Orchestra of Ottawa, the National Symphony, the Chicago Symphony, and the Philadelphia Orchestra, a United States tour with the Royal Liverpool Philharmonic, and recitals in Berlin, Milan, and at Carnegie Hall. Mr. Ohlsson's first recording for Arabesque, the complete sonatas of Carl Maria von Weber, was nominated as Solo Instrumental Record of the Year by *Ovation* Magazine. His recording of Charles Wuorinen's Third Piano Concerto with Herbert Blomstedt and the San Francisco Symphony on Nonesuch has been critically acclaimed, as has his Grammy-nominated recording on Telarc of the Busoni Piano Concerto with Christoph von Dohnányi and the Cleveland Orchestra. Other recent discs include Shostakovich's Piano Concerto No. 1 and a solo Debussy album, both on Arabesque. He is currently recording the complete works of Chopin, also for Arabesque; the first volume, a three-CD set, was released this past fall. He recently received a Grammy nomination for his recording of Henri Lazarof's Tableaux for Piano and Orchestra, which he recorded with the Seattle Symphony during the 1989-90 season, and of which he gave the world premiere. Also that season he played the world premiere performances of Tomas Svoboda's Piano Concerto in Charleston, West Virginia, and at the Kennedy Center. Future recording projects include the Dvořák Piano Concerto, Gershwin's *Rhapsody in Blue*, the Brahms Piano Concerto No. 2, and Haydn piano sonatas. Garrick Ohlsson was born in White Plains, New York, where he began studying piano at age eight; he entered the Juilliard School at twelve. Although he had already won first prize at both the 1966 Busoni Competition and the 1968 Montreal Piano Competition, it was his victory at the 1970 Chopin Competition in Warsaw that brought him major international attention. Mr. Ohlsson has performed music of Prokofiev, Beethoven, Mozart, Brahms, and Tchaikovsky with the Boston Symphony Orchestra since his Tanglewood debut in 1971. His most recent appearance with the orchestra was at Tanglewood last summer; his only previous subscription performances took place in January 1981.

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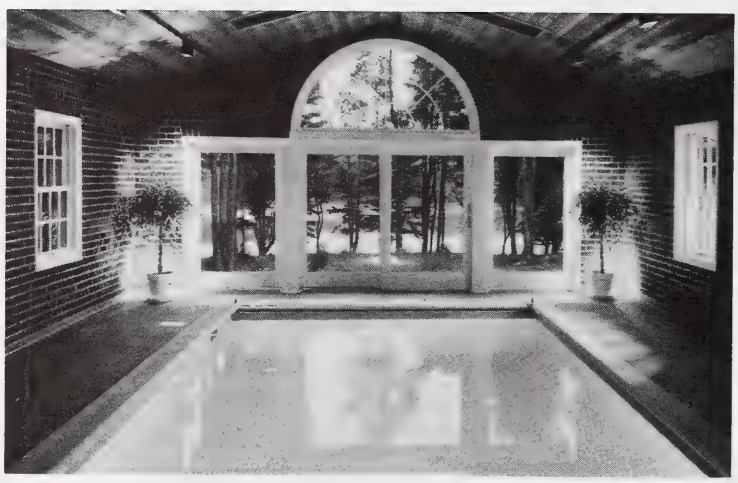
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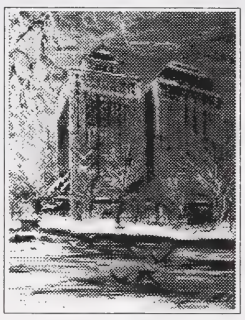
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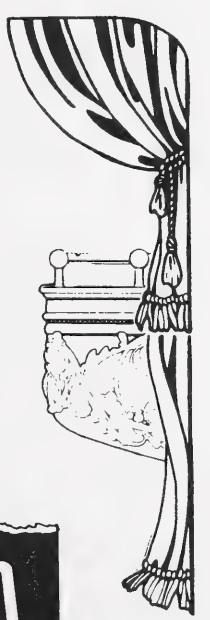
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Thursday, February 14, at 8
Friday, February 15, at 2
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SEIJI OZAWA conducting

BARTÓK — Violin Concerto No. 2
(February 14 and 16 only)

Allegro non troppo
Andante tranquillo
Allegro molto

ANNE-SOPHIE MUTTER

MORET — *En Rêve*, Concerto for violin and chamber orchestra
(February 15 only)

I. Lumière vaporeuse
II. Dialogue avec l'Etoile
III. Azur fascinant (Sérénade tessinoise)

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INTERMISSION

MOZART — Mass in C minor, K.427(417a)

Kyrie
Gloria
Credo
Sanctus
Benedictus

SYLVIA McNAIR, soprano
SUSANNE MENTZER, mezzo-soprano
JERRY HADLEY, tenor
JOHN OSTENDORF, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

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Thursday 'C' — February 14, 8-10:05
Friday 'A' — February 15, 2-3:50
Saturday 'A' — February 16, 8-10:05

SEIJI OZAWA conducting
ANNE-SOPHIE MUTTER, violin
SYLVIA McNAIR, soprano
SUSANNE MENTZER, mezzo-soprano
JERRY HADLEY, tenor
JOHN OSTENDORF, bass-baritone
TANGLEWOOD FESTIVAL CHROUS, JOHN OLIVER, conductor

BARTÓK	Violin Concerto No. 2
(February 14 and 16)	
MORET	*En Rêve*, Concerto for violin and chamber orchestra
(February 15 only)	
MOZART	Mass in C minor, K.427, *The Great*

Wednesday, February 20, at 7:30 p.m.
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'A' — February 21, 8-9:35
Friday 'B' — February 22, 2-3:35
Saturday 'B' — February 23, 8-9:35
Tuesday 'B' — February 26, 8-9:35

SIMON RATTLE conducting

MAHLER	Symphony No. 7

Thursday 'D' — February 28, 8-9:50
Friday 'A' — March 1, 2-3:50
Saturday 'A' — March 2, 8-9:50

SIMON RATTLE conducting
LYNNE DAWSON, soprano
ELISE ROSS, soprano
DONALD KAASCH, tenor
JAMES PATTERSON, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART	Music from *Thamos, King of Egypt*
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RUSH SEATS: There are a limited number of Rush Seats available for the Friday-afternoon, Tuesday-evening, and Saturday-evening Boston Symphony concerts (subscription concerts only). The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $6 each, one to a customer, on Fridays as of 9 a.m. and Saturdays and Tuesdays as of 5 p.m.

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MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

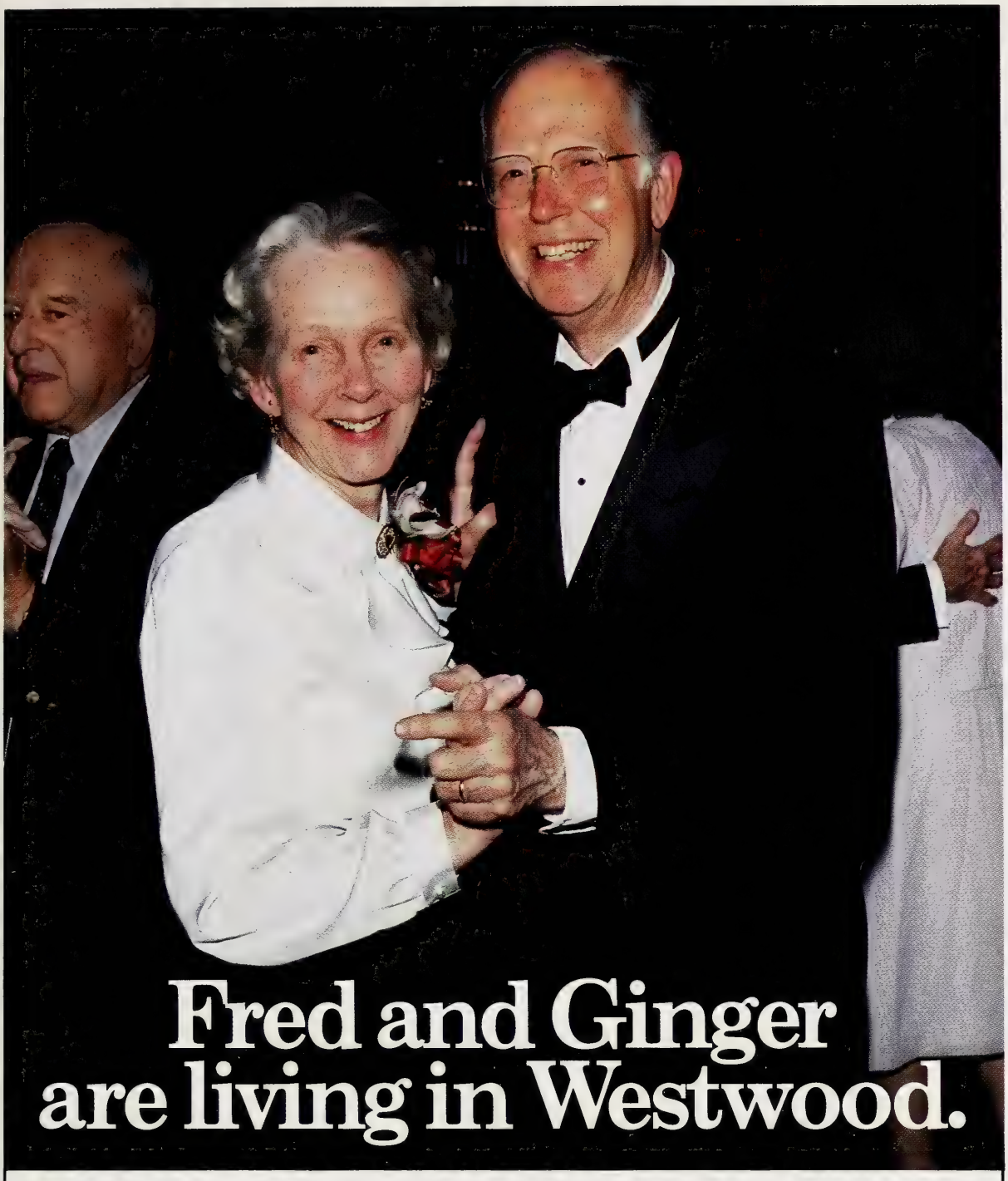
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SUPPER CONCERT VI

Friday, February 8, at 6
Tuesday, February 12, at 6

SI-JING HUANG, violin
RONAN LEFKOWITZ, violin
MARK LUDWIG, viola
SATO KNUDSEN, cello
THOMAS MARTIN, clarinet
ROLAND SMALL, bassoon
RICHARD SEBRING, horn
FRANK CORLISS, piano

JANÁČEK — Concertino for piano, two violins, viola, clarinet, horn, and bassoon

Moderato
Più mosso
Con moto
Allegro

Messrs. CORLISS, HUANG, LEFKOWITZ, LUDWIG, MARTIN, SMALL, AND SEBRING

KLEIN — Trio for violin, viola, and cello

Allegro
Variations on a Moravian Theme
Molto vivace

Messrs. LEFKOWITZ, LUDWIG, and KNUDSEN

ULLMANN — String Quartet No. 3

Allegro moderato--Presto--
Tempo I--Largo--
Rondo-Finale. Allegro vivace e ritmico

Messrs. LEFKOWITZ, HUANG, LUDWIG, and KNUDSEN

Baldwin piano
Please exit to your left for supper following the concert.
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Leos Janáček
Concertino for piano, two violins, viola, clarinet, horn, and bassoon

During his own lifetime, Janácek's fame largely derived from a handful of instrumental scores which he composed between the operas that he considered his major works. Janáček wrote the Concertino in 1925, in between the operas *The Cunning Little Vixen* and *The Makropoulos Case*. In musical style, the Concertino belongs entirely to the world of the earlier opera, since both are richly inspired by the beauties of the natural world, particularly the Moravian forests of Hukvaldy, where the composer was born. The work's melodic character grows out of Moravian folk melodies, though as germinal cells rather than full-blown tunes; Janáček's pieces hint at traditional forms, but they seem to grow in almost biological ways, through repetition, extension, and gradual variation. Early on the composer wrote that the Concertino would be called "Spring." "There is a cricket in it," he wrote, "and flies, a deer, a fast stream, and--well--a man." When it was finished, though, he disingenuously called it a "little trifle" and recounted incidents from the natural world as a program for each movement: the first dealt with a frustrated hedgehog unable to reach its lair, the second with a squirrel leaping through the trees and later twirling and dancing in a cage, during which "she screeched like my clarinet." The third movement depicts the owl "and the other censorious night-birds" as they "stare into the strings of my piano." The composer's description of the last movement is even more curious: "...like a scene from a fairy-tale: everybody is discussing the new penny. --And the piano? --Someone has to be the organizer." Certainly one could do worse than to hear this music with thoughts of hedgehogs and squirrels and owls, with the piano as "organizer."

Gideon Klein, Trio for violin, viola, and cello
Viktor Ullmann, String Quartet No. 3, Opus 43

Like Pavel Haas's Study for String Orchestra, performed by the BSO two weeks ago, these works of Gideon Klein and Viktor Ullmann were composed by musicians confined by the Nazis to the concentration camp of Theresienstadt (from the Czech name for Terezín, a fortified city not far north of Prague), which was used by the Nazis in a public relations ploy to deceive the world about the nature of their "final solution." There they allowed talented performers to play their instruments in orchestras and chamber ensembles and encouraged composers to create new works. Most of these composers and performers perished at Auschwitz before the war ended; the music that they created under these inhuman conditions--bearing witness to the indomitable human spirit--is now being recovered, performed, and recorded, in large part through the efforts of BSO violist Mark Ludwig, who established the Terezín Chamber Music Foundation to bring these works back to wider performance. (Both of the works on this program have recently been recorded by the present performers; the recording is due for release in March.)

Born in Prerov, Moravia, on December 6, 1919, **Gideon Klein** was only twenty-five at the time of his death in 1945. He studied with Vilem Kurz and Alois Hába at the Prague Conservatory while concurrently pursuing studies in musicology at the Charles University. During the German occupation he was forced to use non-Jewish pseudonyms to perform as a concert pianist. After 1940 his studies had to be discontinued owing to the Nuremberg laws. In December 1941, at the age of twenty-two, he was deported to Theresienstadt. There he began to write works for the camp's chorus; he also composed two chamber works for strings and a piano sonata. Conductor Karel Ančerl, one of the few musicians in Theresienstadt to survive the war, considered the young Klein extraordinarily gifted as a conductor, composer, and pianist. Sent to Auschwitz in October 1944, Klein died in Fürstengrubbe, Silesia, in January 1945.

Klein's String Trio is marked in all three of its movements by tremendous rhythmic drive, through small patterns repeated in ostinatos coordinated or overlapping in the various

parts. The slow movement (*"Variace na téma moravské lidové písně"*) is a set of variations based on a Moravian folk song that Klein had heard his nanny sing during his childhood. The work was recorded at the request of the composer's sister, who was present a few weeks ago at a performance given by the present ensemble in Amsterdam.

Viktor Ullmann was born in Teschen, Czechoslovakia, on the Polish border, on New Year's Day in 1898. In the years immediately following the First World War, he studied composition with Schoenberg in Vienna, then returned to Prague to help the development of musical life there. He was an active participant in the Prague chapter of the Society for Private Musical Performances, the organization that Schoenberg had founded in Vienna for the performance of new music before small, select audiences. Before the war, Ullmann composed two operas (including a *Peer Gynt*, three substantial orchestral works, two string quartets, songs and choral works, and four piano sonatas). He was on the conducting staff of the New German Theater in Prague, along with Alexander Zemlinsky. Future BSO music director William Steinberg performed Ullmann's First Symphony and his Concerto for Orchestra in 1929-30. Ullmann was arrested by the Nazis on September 8, 1942, and taken to Theresienstadt; there he composed an astonishing amount of music before his deportation to Auschwitz on October 16, 1944, the last firm date in his biography. He may have sensed what lay ahead, since he left his manuscripts in Theresienstadt, thus allowing for the music's survival. His works included another opera, *Der Kaiser von Atlantis oder die Tod-Verweigerung* ("The Emperor of Atlantis, or The Abdication of Death"), three more piano sonatas, an overture on the subject of Don Quixote (surviving only in a piano score), and a number of songs.

His Third String Quartet, dated "Ghetto Theresienstadt, 23 January 1943," is cast in a single large movement that comprehends within itself the various elements of a full-scale four-movement work. In this respect it takes as its model Schoenberg's First String Quartet and Chamber Symphony, Opus 9, which themselves grew from a tradition harking back to Liszt. On the cover of his score, Ullmann himself analyzed the structure of his work, which is in five sections:

Observation
on the shape of the quartet:

1. Exposition (should be repeated)
2. Scherzo with Trio and abridged repetition
3. Development of the principal material
4. Largo (quasi-fugue, with development of the secondary material as an episode)
5. Rondo-Finale with Coda (main theme).

To this might be added the comment that the language is thoroughly chromatic, even to the point of a fugal subject in the Largo that states a full twelve-tone set, though the work as a whole is not serially conceived. The rhythmic energy of the opening section is even more strikingly marked when a variant of the theme shapes the finale. The coda, following a climactic broad recollection of the opening theme, gallops to the end with a great flourish.

--Notes by Steven Ledbetter

A graduate of Juilliard, and the winner of numerous scholarships and awards, violinist **Si-Jing Huang** joined the Boston Symphony Orchestra at the beginning of the 1989-90 season. His teachers included Glenn Dicterow and Dorothy DeLay, as well as his father, Da-Ying Huang. A former member of the Juilliard Orchestra, he has participated in the chamber music festivals at Aspen and Taos, and in a concert tour of the United States with the Classical String Players.

Born in Oxford, England, **Ronan Lefkowitz** joined the Boston Symphony Orchestra in 1976; his teachers included Gerald Gelbloom, Max Rostal, Louise Vosgerchian, Joseph

Silverstein, and Szymon Goldberg. In 1972 he won the Gingold-Silverstein Prize at the Tanglewood Music Center, where he is now a chamber music coach. Mr. Lefkowitz performed the American premiere of Witold Lutoslawski's *Chain* 2 for violinist and chamber orchestra as part of the 1986 Festival of Contemporary Music at Tanglewood; in October 1990 he performed the piece in its BSO premiere under the composer's direction. Most recently he has been involved with the Terezín Chamber Music Foundation, which was founded by his BSO colleague, Mark Ludwig.

Originally from Philadelphia, violist **Mark Ludwig** joined the BSO in the fall of 1982. His teachers included Joseph de Pasquale and Raphael Bronstein at the Curtis Institute, and his father, Irving Ludwig, a violinist in the Philadelphia Orchestra. Before joining the BSO, Mr. Ludwig was co-principal violist of the Kansas City Philharmonic. He is founder and artistic director of the Richmond Performance Series, and director of the Terezín Chamber Music Foundation, a non-profit organization which promotes an appreciation of the music of Jewish musicians incarcerated in the concentration camp Theresienstadt.

Born in Baltimore, **Sato Knudsen** joined the BSO in 1983. His teachers included David Soyer at Bowdoin College and Stephen Geber, Robert Ripley, and Madeleine Foley at the New England Conservatory. He also attended the Piatigorsky Seminar in Los Angeles and was a Fellow for two summers at the Tanglewood Music Center. Before joining the BSO, Mr. Knudsen was associate principal cellist of the San Antonio Symphony for three years; prior to that he performed with the Boston Pops Orchestra, Boston Opera Company, New Hampshire Symphony, and Worcester Symphony.

Thomas Martin was principal clarinet of the Alabama Symphony Orchestra before joining the BSO in the fall of 1984. Born in Oshkosh, Wisconsin, he graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio, the BSO's Supper Concerts series, the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Bassoonist **Roland Small** grew up in Dayton, Ohio, began his musical training when he was nine, and continued his studies at Indiana University; he also studied privately with Leo Reines, Roy Houser, Ralph Lorr, and Sol Schoenbach. After playing with the Dallas Symphony, the National Symphony, the Portland (Oregon) Symphony, and the Yomiuri Orchestra of Tokyo, he began an eight-year tenure with the Vancouver Symphony in 1967, then joined the BSO in 1975. A student at the Tanglewood Music Center in 1952, Mr. Small participated at the Marlboro Music Festival from 1956 to 1962.

Richard Sebring is associate principal horn of the BSO and principal horn of the Boston Pops Orchestra. Born and raised in Concord, he studied at Indiana University and then at the New England Conservatory, where his teacher was Thomas Newell. In 1979 he graduated from the University of Washington, where he studied with J. Christopher Leuba; that summer he was a fellowship student at the Tanglewood Music Center. Mr. Sebring became principal horn of the Rochester Philharmonic for the 1980-81 season. He joined the BSO in 1981 as third horn, assuming his present position in 1982.

Pianist **Frank Corliss** received his bachelor of music degree from the Oberlin Conservatory of Music and his master of music degree from the State University of New York at Stony Brook. Mr. Corliss studied with Sanford Margolis and Gilbert Kalish; he has attended the Aspen Music Festival, the Summer Academy of Music at the Mozarteum in Salzburg, and the Academy of Music in Cracow, Poland. Rehearsal pianist for the Tanglewood Festival Chorus, Mr. Corliss was a Fellow in Vocal Accompaniment at the Tanglewood Music Center in the summers of 1989 and 1990.

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Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover shows part of an architect's rendering of Symphony Hall, with lettering for "The Boston Music Hall" visible above what was originally the main entrance on Huntington Avenue. The new building was never so named, however, since the old Music Hall, where the BSO performed until Symphony Hall opened in 1900, was not torn down as planned.

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A Special Concert by Collage New Music at Symphony Hall, Sunday, February 24, at 8 p.m.

On Sunday, February 24, at 8 p.m. at Symphony Hall, the Boston Symphony Orchestra will sponsor a special concert by Collage New Music in collaboration with the MIT Media Lab. Entitled "Performing New Music for Live Instruments and Interactive Computers," the program will include works by Tod Machover, Robert Rowe, Jonathan Harvey, and Peter Child. This unique event will provide an exciting glimpse into the future of music by featuring works noteworthy for their contrasting expressive content and diverse use of technology. Tickets are $10 and may be purchased at the Symphony Hall box office or by calling SymphonyCharge at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m.

NYNEX Sponsors "Salute to Symphony" 1991 March 1-3

For the third consecutive year, NYNEX is corporate sponsor of "Salute to Symphony," the BSO's annual fundraiser and community outreach project. Throughout "Salute" weekend of March 1-3, WCRB 102.5 FM Classical Radio Boston, in its twenty-first year of collaboration on this project, will feature Boston Symphony and Boston Pops performances and celebrity interviews. On Sunday, March 3, WCVB-TV Channel 5 marks its fifteenth year of "Salute" telecasts with a live BSO concert from 6:30 to 8 p.m. featuring Seiji Ozawa and John Williams. Since the BSO is celebrating both the 90th anniversary of Symphony Hall and the opening of the new Cohen Wing this season, it is especially fitting to continue the more recent "Salute" tradition of a Symphony Hall Open House. This day of free activities and performances for the entire community will take place on Saturday, March 2, from 10 a.m. to 3 p.m.

Members of the Boston Symphony Association of Volunteers will be answering phones in the Cabot-Cahners Room to accept pledges at 262-8700 or 1-800-325-9400 throughout the weekend. Donors to "Salute to Symphony" 1991 may choose from a number of exclusive incentive gifts, including the "Salute" compact disc (this year featuring memorable BSO performances led by Charles Munch, commemorating the 100th anniversary of his birth), a limited-edition "Salute" t-shirt, and a BSO mug. In addition, a contribution of $50 or more will make you a Friend of the orchestra, entitling you to a variety of benefits. Watch your mailbox for the "Salute" flyer and this column for more details as "Salute to Symphony" 1991 approaches!

Boston Symphony Chamber Players at Jordan Hall, Sunday, March 10, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, perform the final concert of their 1990-91 subscription season at Jordan Hall on Sunday, March 10, at 3 p.m. The program includes the world premiere of a new work by Yehudi Wyner for brass trio and percussion, Aaron Copland's *Elegies* for violin and viola and Duo for flute and piano, to be performed in memory of the composer, and Schubert's String Quintet in C, D.956. Tickets are $16, $12, and $9 and may be purchased in advance at the Symphony Hall box office or by calling SymphonyCharge at (617) 266-1200. They will be available on the day of the concert at the Jordan Hall box office.

An Evening of Bel Canto at Symphony Hall, Monday, March 11, at 8:15 p.m.

The Boston Opera Association is pleased to present a gala operatic evening with soprano June Anderson and tenor Alfredo Kraus performing excerpts from Donizetti's *La Fille du régiment* and *Lucia di Lammermoor*, Gounod's *Roméo et Juliette*, and Thomas' *Hamlet*, with Julius Rudel conducting members of the Boston Symphony Orchestra on Monday, March 11, at 8:15 p.m. Tickets for this special performance, which is not available on any BSO subscription series, are $50, $40, $30, and $16, available at the Symphony Hall box office or by calling SymphonyCharge at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. A limited number of Gala Tickets including cocktails at 5:30 and black-tie dinner at 6:15 at the Ritz-Carlton Hotel are available through the Boston Opera Association by calling (617) 482-2840.

References furnished on request

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BSO Members in Concert

The Boston Artists' Ensemble performs Schubert's B-flat piano trio, D.898, and Ravel's Piano Trio on Friday, February 22, at 8 p.m. at the Chapel Gallery of the Second Church in Newton, and on Sunday, February 24, at 2:30 p.m. at the Peabody Museum in Salem. The performers include BSO members Tatiana Dimitriades, violin, and Jonathan Miller, cello, the ensemble's founder, with pianist Randall Hodgkinson. Tickets are $12 ($10 students and seniors). For reservations or further information, call (617) 527-8662.

BSO members Alfred Genovese, oboe, Harold Wright, clarinet, Richard Ranti and Roland Small, bassoons, and Richard Mackey and Richard Sebring, horns, participate in a Richmond Performance Series chamber concert at the Berkshire Museum in Pittsfield on Sunday, February 24, at 3 p.m. The program includes Mozart's C minor wind serenade, K.388, an arrangement for winds of excerpts from Mozart's *Abduction from the Seraglio*, and Beethoven's Octet in E-flat for winds, Op. 103. For further information, call (617) 437-0204 or (413) 443-7171.

BSO bass trombonist Douglas Yeo will be the featured soloist in the world premiere of Václav Nelhybel's Concerto for Bass Trombone, with the New England Conservatory Wind Ensemble conducted by Frank Battisti, as part of the New England Conservatory's first "Brass Spectacular," on Monday, February 25, at 8 p.m. at Jordan Hall. On that same concert, the New England Trombone Choir at NEC, directed by Mr. Yeo, will give the premiere of BSO bassoonist Richard Plaster's *Salute . . . 159A*, for Moravian Trombone Choir. The program will also include music of Gabrieli, Grieg, Dahl, Richard Strauss, Frescobaldi, and others; the Conservatory Honors Brass Quintet will also participate. Admission is free. For more information, call (617) 262-1120.

Ronald Feldman conducts the Berkshire Symphony on Saturday, March 2, at 8 p.m. in Chapin Hall at Williams College in Williamstown. The program includes Mozart's Symphony No. 31, *Paris*, the world premiere of Elizabeth Vercoe's Rhapsody for Violin and Orchestra, with soloist Timothy Baker, Saint-Saëns' *Introduction and Rondo capriccioso*, also featuring Mr. Baker, and Haydn's *Sinfonia concertante* for violin, cello, oboe, and bassoon. Tickets are $5, general admission. For more information, call (413) 597-2127.

Ronald Knudsen leads the Newton Symphony Orchestra in Mozart's Symphony No. 41, *Jupiter*, and the Brahms Second Piano Concerto with pianist Anthony di Bonaventura on Sunday, March 3, at 8 p.m. at Aquinas Junior College, 15 Walnut Park in Newton. Tickets are $14 and $12. Call (617) 965-2555 for further information.

Recognize Someone Special: Name a BSO Concert

What finer way to honor someone or commemorate a very special occasion! For a $25,000 contribution to the Boston Symphony Annual Fund, you may name a BSO concert as a tribute to, or in memory of, an individual you designate. In addition, you will become a Patron of the Higginson Society, the orchestra's circle of its most generous benefactors. The benefits of naming a concert also include a private champagne reception, complimentary tickets for the concert, and prominent acknowledgment in the program book, including a biographical appreciation about the honoree. For further information about naming a BSO concert, please call Susan E. Tomlin, Director of Annual Giving, at (617) 638-9274.

Books for the Beranek Room

The BSO is seeking used books about music and musical topics to fill the shelves of Symphony Hall's new Beranek Room. All books will be labeled with a BSO bookplate indicating the name of the donor. If you have a book or books you would like to give to the orchestra for this purpose, please call Noni Cooper, Assistant Director of Annual Giving, at (617) 266-1492.

Seiji Ozawa



Now in his eighteenth year as music director of the Boston Symphony Orchestra, Seiji Ozawa was named the BSO's thirteenth music director in 1973, following a year as music adviser. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; four visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium. In December 1989 Mr. Ozawa and the orchestra traveled to Japan for the fourth time, on a tour that also included the orchestra's first concerts in Hong Kong.

Mr. Ozawa's recent recordings for Philips with the Boston Symphony Orchestra include Richard Strauss's *Elektra*, recorded during concert performances at Symphony Hall in Boston with Hildegard Behrens in the title role; and Mahler's First, Second (*Resurrection*), and Fourth symphonies, part of a continuing Mahler cycle on Philips that also includes the Symphony No. 8 (*Symphony of a Thousand*). Mahler's Fifth, Seventh, and Ninth symphonies, and his *Kindertotenlieder*, with Jessye Norman, have been recorded for future release. Mr. Ozawa's recent recordings with the Boston Symphony Orchestra for Deutsche Grammophon include Poulenc's *Gloria* and *Stabat mater* with soprano Kathleen Battle and the Tanglewood Festival Chorus, the two Liszt piano concertos and *Totentanz* with Krystian Zimerman, an album of music by Gabriel Fauré, and "Gaîté parisienne," an album of music by Offenbach, Gounod, Chabrier, and Thomas. Other Deutsche Grammophon releases include Prokofiev's complete *Roméo and Juliet*, Berlioz's *Roméo et Juliette* and *Damnation of Faust*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos. Also available are Schoenberg's *Gurrelieder*, on Philips; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS Masterworks; and Stravinsky's *Firebird*, on EMI/Angel.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world

premiere of Olivier Messiaen's *St. Francis of Assisi*. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His opera recordings include Bizet's *Carmen* with Jessye Norman and the Orchestre National, on Philips, and *Les Contes d'Hoffmann* with Plácido Domingo and Edita Gruberova, on Deutsche Grammophon.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1990-91

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Acting Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
Acting Assistant Concertmaster
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Gottfried Wilfinger

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

*Si-Jing Huang

Violas

Burton Fine
Charles S. Dana chair

Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

‡Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

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‡On sabbatical leave





Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity
Luis Leguía
Robert Bradford Newman chair
‡Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

Walter Piston chair
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
William Hudgins

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

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The Symphony Statues: Casts of Character

by Caroline Smedvig

It may come as a surprise to most Symphony subscribers to learn that each concert in Symphony Hall is always attended by a satyr—a dancing one, in fact—as well as by Sophocles, Euripides, Demosthenes, and Apollo, the god of music himself.

These "casts of character," along with a dozen other mythological deities and legendary figures of antiquity, survey Symphony Hall from their second-balcony niches—perhaps the best "seats" in the house. There are sixteen of these statues (actually plaster casts of the originals), which have been ensconced in their present home since the early 1900s, thanks to the generosity of a group of Symphony Friends who selected and donated them at the turn of the century.

While for the average concertgoer the statuary may recede into the overall decorative scheme of Symphony Hall, they come alive when Florence Wolsky, a member of the Classical Art Department at the Museum of Fine Arts, talks about the history and iconography of each one. Mrs. Wolsky, who has lectured about the Symphony Hall statues on various occasions, conducted a private tour of the statues for this inquiring writer on a Sunday afternoon with the hall empty and quiet.

Mrs. Wolsky began by explaining that the idea for the statues originated with the Symphony Hall architects McKim, Mead, and White, and their acoustical advisor, Wallace C. Sabine, who found the statuary was the solution to several problems confronting them at the time. Not only would the statues help solve part of the decorative problem of embellishing the large wall surfaces in the hall, but they would also provide a place in which acoustical adjustments could have been made. "If it became necessary to alter the acoustics at all, fabric or felt could have been placed behind the statues without disturbing the decoration," explained Mrs. Wolsky. "As it turned out, the hall was so masterfully designed, it hasn't been necessary to change it in any way."

The actual selection of the statues was charged to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony, who went to the Washington Street studios of Pietro Caproni and his brother. The Caproni brothers specialized in making reproductions of Roman copies of Greek statues. Mrs. Wolsky explained that most of what we know of original Greek sculpture is based on Roman copies: "Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted

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down. The Romans, however, adored Greek sculpture, and made numerous copies of Greek statues which have survived."

The use of reproductions, added Mrs. Wolsky, was extremely popular in the nineteenth century. "At the Paris Exposition in 1867, in fact, a resolution was passed that it should be made possible that everyone in the world be exposed to fine quality reproductions of the great statues of Greece and Rome," she said. "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe and had heard the great symphonies there and had seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy."

The statues were also a most appropriate addition to the Neo-Classic design of Symphony Hall, since it was a very Roman way of decorating an odeon or theatre.

And so Mrs. Elliot and her committee pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues that now occupy the niches in the hall. The statues were not in place for the dedicatory concert on October 15, 1900, but were added one at a time as they came out of the Caproni studios.

Mrs. Wolsky pointed out that the statues appear to have been chosen not only with an eye towards beauty, but also because of their connection with music, art, literature, oratory, and the arts in general. There are two statues of Apollo, the god of music and poetry. The first statue (the second from the right as you face the stage) is known as "Apollo Citharoedus"; the original is located in the Palazzo dei Conservatori in Rome. A copy of a Greek statue from about 430 B.C., this statue shows Apollo



Apollo Belvedere (Rome)

dressed in the long robes of a musician, accompanying his songs and poetry on a cithara, an instrument he was said to have invented, similar to the lyre. On his head he wears a laurel wreath, which was given to the victors in the games and contests sacred to Apollo, and which became the symbol of triumph in Greece and Rome.

The second statue of Apollo (the statue to the right as you face the back of the hall) has been named the "Apollo Belvedere" and has been considered to represent the highest ideal of male beauty for generations. While the original is currently in the Vatican Museum, it is thought to be a Roman copy of a fourth-century work by Leochares, the court sculptor to Alexander the Great. In this posture, Apollo is shown as a divine hero, wearing the chlamys, or short cloak, and holding a bow in his left hand. (He probably held a spray of the sacred laurel plant in his other hand.) A snake is entwined around the tree stump as a creature of the earth and the underworld, symbolizing Apollo's role as a god of prophecy.

To the left of this statue stands Diana of Versailles, currently in the Louvre and also thought to be a copy of a fourth-century work by Leochares. Diana, known to the Greeks as Artemis, goddess of the chase and of the forests, is shown here just about to draw her bow as she strides through the woods. She is in her hunting costume, a short tunic, and in her left hand she once held a bow. Beside her is a small stag. Like her brother Apollo, Diana was a musician, and when she returned from the hunt she would often lead her choir of muses and graces at Delphi.

There are also three statues representing satyrs, or fauns, which were mythological creatures human in form, but with goats' ears and a tail. Satyrs were followers of Dionysus, the god *par excellence* of drama and music, and it was therefore appropriate for them to be included as Symphony Hall statues. The first satyr (the first statue on



Apollo Citharoedus (Rome)

the right as you face the stage) has the infant Bacchus (the Roman name for Dionysus) riding on his shoulders, holding a bunch of grapes. The satyr holds a pair of cymbals; on the stump beside him is a panther skin, which was sacred to Dionysus. There is also a syrinx or Pan-pipes on the stump, along with some grapes and vine leaves.

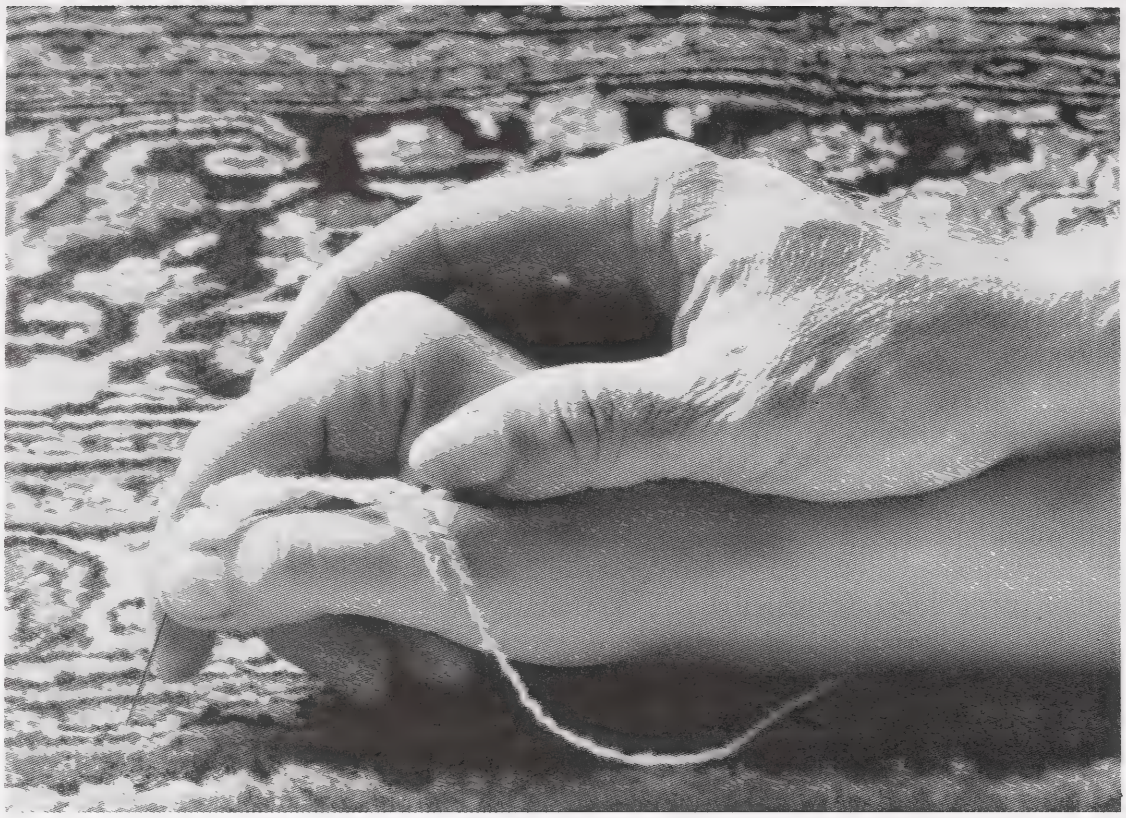
The second statue of a satyr (the fourth on the right as you face the stage) is known as "The Dancing Faun"; the original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while he dances, as he would in a procession honoring Dionysus. A Dionysian panther skin is draped on the stump behind him, with his body twisted in the vigorous "*contrapposto*" typical of late Hellenistic art.

The third satyr (first on the left as you face the stage) is taken from the Roman copy of a work in marble by one of the three greatest sculptors of the fourth century, Praxiteles. As Mrs. Wolsky pointed out, Praxiteles was a virtuoso in stone sculpture, who could give marble a translucent and soft surface that could pass for human skin. This statue is a marvelous example of the characteristic grace of a Praxitelean statue, the satyr leaning against the tree stump with a languid, dreamy expression. This satyr is often called "The Marble Faun," from the title of the book by Nathaniel Hawthorne it is said to have inspired.

Also represented among the Symphony Hall statues are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and fifth from the left); Euripides (seventh from the right); Hermes (third



Diana of Versailles (Paris)



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from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

The one statue for which there is not an obvious connection with the arts is that of the Amazon (second from the left), thought to be a copy of a fifth-century work by Polycleitus. Mrs. Wolsky postulated that the Amazon was probably chosen since it is one of the most famous statues of antiquity, and because the Amazons were followers of Diana, whose association with music has already been discussed. Also, added Mrs. Wolsky, there may have been a desire for another woman to be represented in the statuary, in addition to the statues of Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Vesuvius in 79 A.D.

The statues of Symphony Hall have not always been hailed as noble additions to the architecture. Since their installation, letters and comments have been registered from Symphony-goers concerned with the statues' state of *dishabille*. Wrote one gentleman as recently as 1947 to former board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot to the irate subscriber:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> So keep you temper, Anthony,
> Don't mind the people's roars.
> We'll drape the table's dainty legs
> In cotton flannel drawers.
> We'll cover all those nudities
> That your pure nature fret,
> And put a bustle on the nag
> To hide her red rosette.



"The Dancing Faun" (Rome)

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Grant Llewellyn *and* Robert Spano,
Assistant Conductors
One Hundred and Tenth Season, 1990-91

Thursday, February 14, at 8
Saturday, February 16, at 8

SEIJI OZAWA conducting

BARTÓK — Violin Concerto No. 2

Allegro non troppo
Andante tranquillo
Allegro molto

ANNE-SOPHIE MUTTER

INTERMISSION

MOZART — Mass in C minor, K.427(417a)

Kyrie
Gloria
Gloria in excelsis
Laudamus te
Gratias agimus tibi
Domine Deus
Qui tollis peccata mundi
Quoniam tu solus sanctus
Jesu Christe—Cum sancto spiritu
Credo
Credo in unum Deum
Et incarnatus est
Sanctus
Benedictus

SYLVIA McNAIR, soprano
SUSANNE MENTZER, mezzo-soprano
JERRY HADLEY, tenor
JOHN OSTENDORF, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

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Baldwin piano

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Grant Llewellyn *and* Robert Spano,
Assistant Conductors
One Hundred and Tenth Season, 1990-91

Friday, February 15, at 2

SEIJI OZAWA conducting

MORET — *En Rêve*, Concerto for violin and chamber orchestra

I. Lumière vaporeuse
II. Dialogue avec l'Etoile
III. Azur fascinant (Sérénade tessinoise)

ANNE-SOPHIE MUTTER

INTERMISSION

MOZART — Mass in C minor, K.427(417a)

Kyrie
Gloria
Gloria in excelsis
Laudamus te
Gratias agimus tibi
Domine Deus
Qui tollis peccata mundi
Quoniam tu solus sanctus
Jesu Christe—Cum sancto spiritu
Credo
Credo in unum Deum
Et incarnatus est
Sanctus
Benedictus

SYLVIA McNAIR, soprano
SUSANNE MENTZER, mezzo-soprano
JERRY HADLEY, tenor
JOHN OSTENDORF, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

This concert will end about 3:50.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, New World, Erato, and Hyperion records

Baldwin piano

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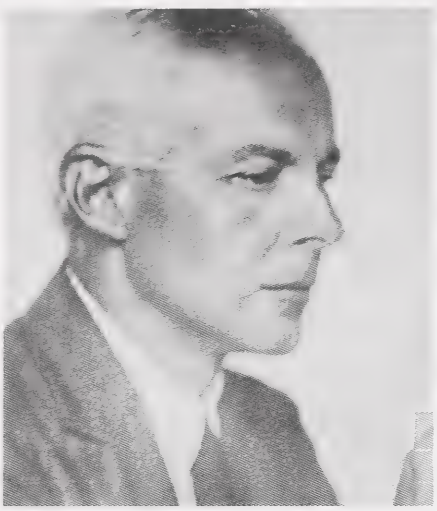
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Béla Bartók
Violin Concerto No. 2



Béla Bartók was born in Nagyszentmiklós, Transylvania (then part of Hungary, but now absorbed into Rumania), on March 25, 1881, and died in New York on September 26, 1945. He composed his Violin Concerto No. 2 between August 1937 and December 31, 1938, and dedicated the score to Zoltán Székely, who was soloist in the first performance on March 23, 1939, in Amsterdam. Willem Mengelberg conducted the Concertgebouw Orchestra. Tossy Spivakovsky gave the American premiere with the Cleveland Orchestra, of which he was then concertmaster, on January 21, 1943, under the direction of Artur Rodzinski. Yehudi Menuhin was the soloist in the first Boston Symphony performances, on December 28 and 29, 1945, under the direction of Richard Burgin. Later BSO performances were given by Spivakovsky (with Pierre Monteux conducting), Joseph Silverstein (with Erich Leinsdorf), Ruggiero Ricci (with William Steinberg and Silverstein), and Kyung Wha Chung (with Seiji Ozawa), who gave the most recent subscription performances in November 1975. Pinchas Zukerman was the soloist in the most recent Tanglewood performance, under the direction of Gennady Rozhdestvensky, in July 1979. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, side drum, bass drum, cymbals, triangle, harp, celesta, and strings.

When this work was premiered in 1939, and for nearly twenty years after that, it was always billed as *the* Bartók Violin Concerto. Now, however, it must be regarded as the Second Violin Concerto, owing to the posthumous revival of a work that Bartók had written in 1907-08 for violinist Stefi Geyer, with whom he was particularly close in those years. Later they became estranged, and she never played the work, though she lived until 1956. Only after her death was it premiered—in Basel in 1958—since which time we must speak of two Bartók violin concertos.

On September 1, 1936, Bartók mentioned to his publishers, Universal Edition, that he had some sketches for a new, unspecified work. A few days later, after finishing the *Music for Strings, Percussion, and Celesta*, he wrote asking Universal to send some scores of violin concertos, which suggests that he was studying the various technical problems of the genre (particularly, one assumes, the treatment of the orchestra versus the soloist). Universal sent him works by Kurt Weill, Karol Szymanowski, and Alban Berg.

About the same time, Bartók's friend Zoltán Székely asked if he would write a violin concerto for him. The composer had probably developed his ideas rather far already, since he tended to work out his compositions quite extensively in his head before setting pen to paper. Bartók proposed writing a set of variations for violin and orchestra. Székely held out for a full concerto. In the end, both men were happy. The concerto that Székely premiered contained the normal three movements, while Bartók cleverly got his way, too, by making the middle movement a formal set of variations, while the last movement is, in essence, a variation of the first. Even the restatements within the sonata-form structure of the first and last movements are essentially new variations. But all of this is only another example of what Bartók himself called "my natural tendency to vary and transform."

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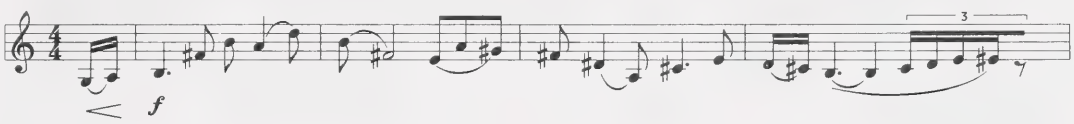
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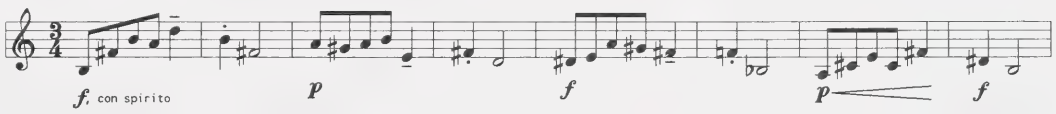
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Bartók may have gotten the idea for this kind of treatment from the *Faust Symphony* of Liszt, a work he admired enormously. In that remarkable composition, the first movement depicted Faust himself, while the last movement—treating Mephistopheles as "the spirit of negation"—is an ironic variation with every thematic idea twisted into a sardonic nose-thumbing version of itself. Bartók's finale does not have the cynical quality of Liszt's, but it transforms the noble *cantabile* themes of the first movement into the energetic folk dances of the finale.

First movement:



Last movement:



Bartók was normally a fast worker, but the concerto took a long time to finish, and this fact depressed him somewhat. More depressing was the growing threat of Germany. At the time Bartók began the piece, he had not yet thought of leaving his native Hungary; by the time the work was finished, it was becoming increasingly clear that his emigration would be only a matter of time.

Zoltán Székely, for whom Bartók wrote the work, had studied the violin with Hubay and composition with Kodály. He was the first violinist of the Hungarian String Quartet from shortly after its founding until it was disbanded in 1970 (by which time the ensemble had been in the United States for some twenty years). Moreover Székely had been Bartók's frequent partner in duet recitals, clearly motivating the concerto's dedication "To my dear friend Zoltán Székely."

Following its 1939 premiere in Amsterdam, the concerto quickly traveled abroad and was taken up by several violinists in the United States. Once Bartók settled here, they were further encouraged not only by the composer's presence but by the reaction of conductors. Early in 1944 Bartók wrote to his old friend Joseph Szigeti, who had not yet performed the work, though Bartók strongly hoped to hear him in it.

> My dear Joe,
> . . . There might still be a possibility with Ormandy. He wrote to me about another matter and mentioned . . . how he would like to play it with you in Phil., because he had heard it on the radio and thinks that such a viol. concerto had not been written since Beeth., Mendels. and Brahms. Sic Ormandy!

It has often been noted how Bartók's late music found ways of reconciling his advanced sense of form and harmonic structure with a new directness of melodic invention, largely derived from Hungarian folk music, that made these late works far more accessible to audiences than many of the brilliant but knotty compositions of his youth. The Violin Concerto No. 2 certainly demonstrates the immediacy of his late style. It would not be too much to say that the work is in B major (with many shadings of the minor), though a typically Bartokian B-major, with its tonal pole not at F-sharp, as traditional harmony would dictate, but at F, a tritone away from the home key, its diametrical opposite in the tonal harmonic system. The opening violin theme, quoted above—is a broad, noble melody in a *verbunkos* march rhythm that asserts the key of B while simultaneously beginning to undermine it with the instability of a generally chromatic language. The chromaticism eventually takes over in the

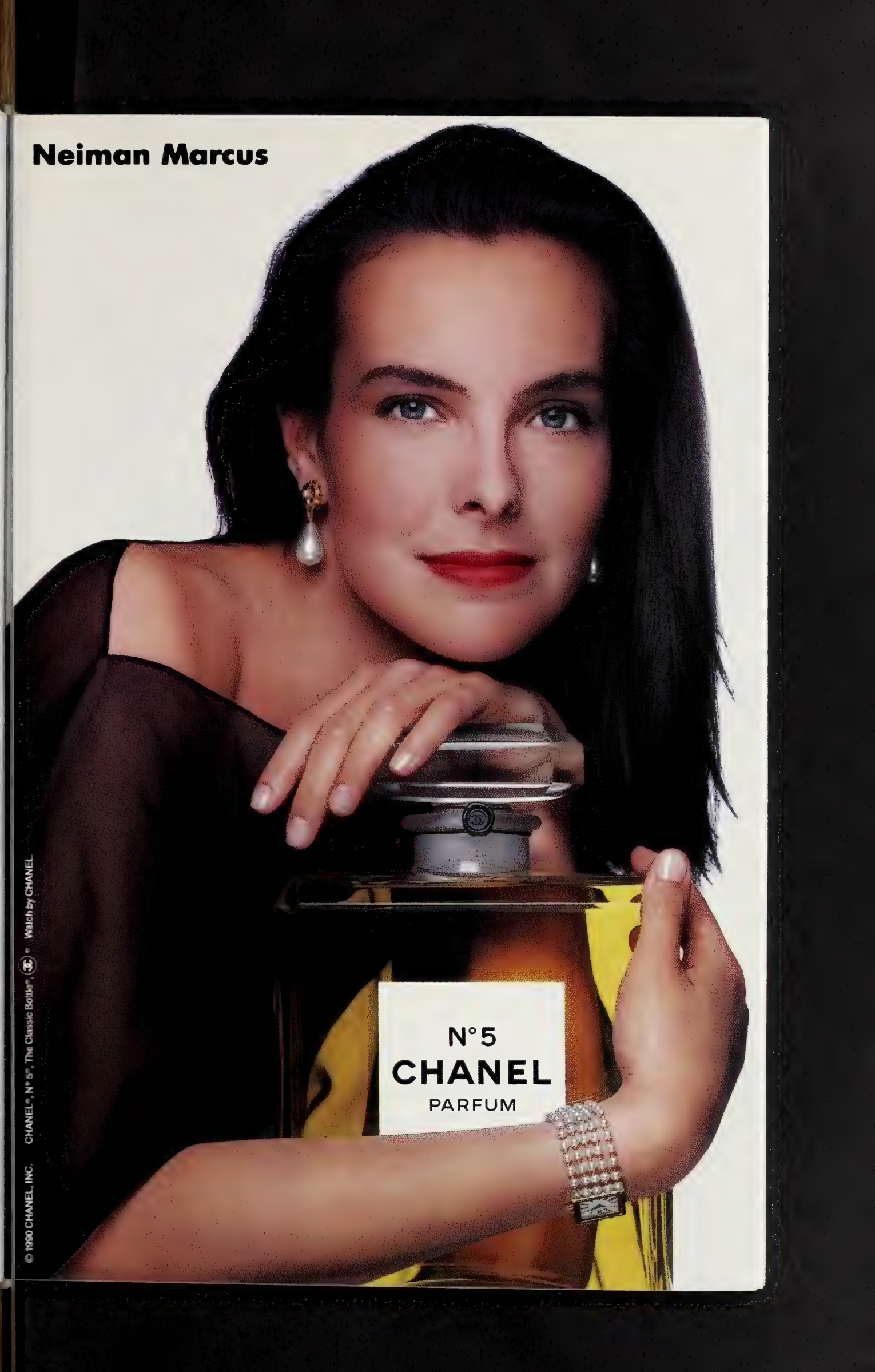


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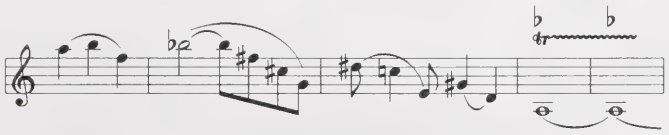
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striking form of a new lyrical melody in the violin that is completely chromatic, containing all twelve notes of the scale, yet of a singing character throughout.



The movement is cast as a full-scale sonata form, with an elaborate and difficult cadenza shortly before the end. This is introduced by Bartók's first use of quarter-tones, shading the pitches just above and below a unison D, which at least one critic considers to be possibly an ironic reference to the great violin concertos of Beethoven, Brahms, and Tchaikovsky.

For all his interest in varying his musical ideas with every restatement, the slow movement of this concerto is Bartók's only complete traditional variation set, with six variations following the statement of the theme, *Andante tranquillo*. The orchestral coloration offers a wonderful contrast to the vigorous and assertive sound of the outer movements. The instrumentation is exquisitely delicate, with only one brass instrument and wonderful imagination in the percussion writing. The last movement recasts the first, structurally and thematically, as a gigantic variation, filled with tremendous energy and brio to the very end.

—Steven Ledbetter

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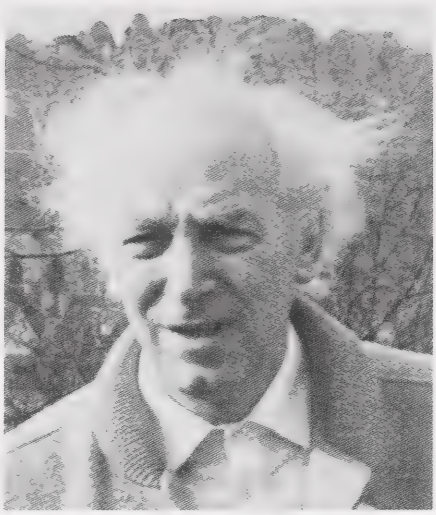
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Norbert Moret
En Rêve, Concerto for violin and chamber orchestra



Norbert Moret was born in Ménières, in the canton of Fribourg, Switzerland, on November 20, 1921, and is living in Fribourg. He composed En Rêve *in 1988. The score is dedicated to Anne-Sophie Mutter, who gave the first performance on September 9, 1988, in Locarno, Switzerland, with Marc André conducting. These performances are the American premiere of the work and the first performances by the Boston Symphony Orchestra of any music by Moret. In additon to the solo violin, the score calls for two horns, celesta, percussion for two players (I: vibraphone, two tom-toms, tam-tam, two gongs, two suspended cymbals, crotales, maracas, claves, and guiro; II: three pedal timpani, suspended cymbal, suspended triangle), and strings. The duration of the piece is about twenty minutes.*

Norbert Moret was born in Fribourg, located at a bend of the Sarine, or Saane, River, which marks the linguistic boundary between the French-speaking and German-speaking regions of Switzerland. Born on the west side of the river, he is a native speaker of French, and this naturally enough led him to advanced musical

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studies in Paris, but he also traveled in the other direction, to Vienna. Beginning in 1943 he undertook studies at home in Fribourg and Lausanne, later abroad. His teachers have included Arthur Honegger and Olivier Messiaen for composition, René Leibowitz for composition and analysis, and Paul Kletzki for conducting. In the 1950-51 season he held an internship in conducting at the Vienna Philharmonic with two of the most distinguished figures in the history of the institution, Wilhelm Furtwängler and Clemens Krauss.

Since 1952 Moret has lived in Fribourg, where he was active as a teacher (from 1965 at the École normale of the Canton of Fribourg), composer, music critic, and editor or writer for various journals. His reputation grew markedly after the 1974 Festival of Swiss Composers in Amriswil, where his *Germes en éveil*, for soprano, chorus, flute, and two percussionists was seen as "a veritable revelation." Since that time he has concentrated primarily on composition.

—Steven Ledbetter

The composer provided the following statement about *En Rêve* for the Anne Sophie Mutter Festival in London in October 1990:

Several sources of inspiration, which sometimes merge and combine, have guided the composition of my works. This "Concerto for Violin" is especially placed under the heading of one of my favorite themes—the dream—hence the title for this work, *En Rêve*.

The first movement is entitled *Hazy light*. As a tireless walker, I have always loved walking in the country or the forest at the back of our house. In the forest, particularly, I was fascinated by the atmosphere of semi-darkness penetrated by rays of sunlight, giving the impression of a light, hazy mist with precise boundaries, seemingly enclosed by dazzling light. A veritable swarm of gnats fluttered inside this opening, in the shape of a large figure of eight and apparently immobile. Nothing of the sort—inside, this figure of eight was overflowing with life and each gnat, moving within a perfectly organized system, fluttered unceasingly until it found itself at the top of the figure eight, as though the better to draw strength and energy, necessary for its survival, from the heat of the sunbeams. This struggle for life could last for hours. And, as an impassioned witness, I was watching a great magical rite unfolding before my eyes, in an unreal and enchanted atmosphere.

The second movement is entitled *Dialogue with the Star*. In several of my works I have spoken of this unique Star, which I always write with a capital "S" in order to emphasize that it is unique, especially in the compositional notes to *Hymns of Silence* (January 1978) and then in the composition of *Time* (June 1978). Usually, time appears as a line which runs away horizontally and irreparably. But on this Star, time does not run away, for it is miraculously transformed into space. It is the time of poets, of lovers (love always). Moreover this Star announces its presence by the marvellous radiance of perfect D major harmonies. As always in my works, the last movement is a song of hope. *Fascinating Blue* (with the subtitle *Sérénade tessinoise*, in honor of the Festival of Ancona which asked me to write this work), draws the piece into a hurly-burly of festivity which sings of hope.

This "Concerto for Violin" is dedicated to the delightful virtuoso who inspired its composition: Anne-Sophie Mutter.

—Norbert Moret

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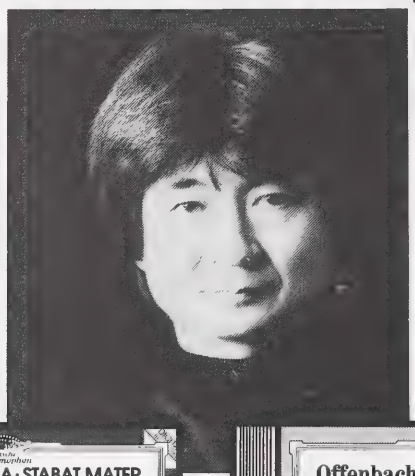
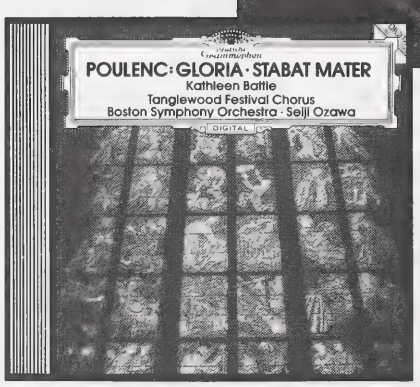


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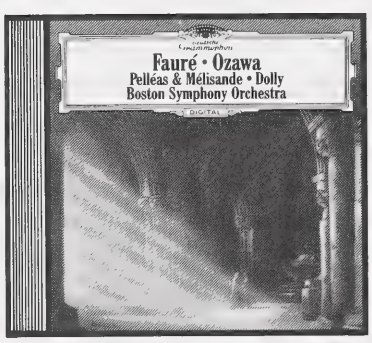
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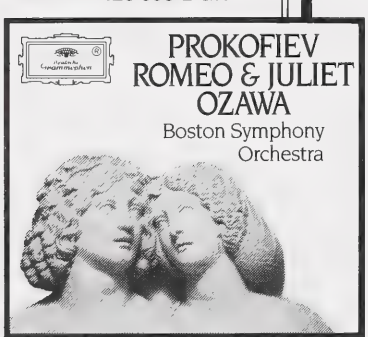
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Wolfgang Amadè Mozart
Mass in C minor, K.427(417a)



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed the Mass in C minor in 1782-83 and led its first performance at St. Peter's, Salzburg, on October 23, 1783. Further discussion of its genesis and incomplete state will be found below. The Mass first became known in this century through an edition by Alois Schmitt and Ernst Lewicki performed in Dresden on April 3, 1901; that version added music from other works by Mozart and Ernst Eberlin to fill out Mozart's incomplete score. These performances will employ the 1956 edition by H.C. Robbins Landon, which contains only those movements indubitably written by Mozart. The first Boston performance of the C minor Mass was given by the Polyphonic Choir under the direction of Alfred Nash Patterson on March 21, 1949. Leonard Bernstein conducted the Boston Symphony Orchestra in a performance of just the Kyrie and Gloria at Tanglewood in August 1956 with the Festival Chorus and soloists Phyllis Curtin, Eunice Alberts, and John McCollum. The first complete BSO performance, and the only previous subscription performances, took place in March 1978 with James Levine conducting; the Tanglewood Festival Chorus took part, along with soloists Kathleen Battle, Maria Ewing, Philip Creech, and John Cheek. Charles Dutoit conducted the most recent Tanglewood performance in June 1986 with the Tanglewood Festival Chorus and soloists Benita Valente, Lorraine Hunt, Mark DuBois, and John Ostendorf. The score calls for a mixed chorus divided at various times into four, five, or eight parts; solo parts for first and second soprano, tenor, and bass; and an orchestra of flute, two oboes, two bassoons, two horns, two trumpets, three trombones, timpani, organ, and strings.

This incomplete torso of a grandiose, dramatic, powerfully expressive setting of the Mass Ordinary is both fascinating and frustratingly mysterious. We know roughly when and why Mozart began the composition, and we know that it was performed, which suggests that he finished it. Yet the surviving manuscripts and other materials for this Mass are incomplete. Why did Mozart never finish the work that would surely have been his greatest Mass? And what was actually performed when the piece was heard in Salzburg (no doubt its only performance until long after Mozart's death)?

The C minor Mass is one of the very few liturgical works that Mozart undertook out of an inner compulsion rather than because of an external commission. It is well known that his father Leopold had objected in 1777 to his son's infatuation with the charming singer Aloysia Weber in Mannheim. She jilted him the following year, but by the time Wolfgang moved from Salzburg to Vienna in 1781, he found the Webers already present in the capital. Indeed, he lodged with the family for five months, still possibly nursing some degree of passion for Aloysia, despite her marriage in the interim to the painter Joseph Lange. But there were three Weber daughters, and Mrs. Weber seems to have schemed to compromise the reputations of her youngest, Constanze, and of Mozart in order to induce them to marry. Leopold was seriously concerned, and he filled his letters with warnings and advice to his son, all intended to direct him away from a marriage that Leopold could only view as catastrophic.

On August 4, 1782, Wolfgang and Constanze married, though the young man carefully avoided informing his father by letter until it was too late for him to take any

effective countermeasures; Leopold could only grudgingly grant his blessing to the match, with as much good grace as he could muster under the circumstances, and even that arrived the day after the wedding.

Once the marriage was a *fait accompli*, Wolfgang and Constanze did everything they could to win over the old man's hurt feelings. Leopold was always worried about his son's moral and religious life, particularly once he had moved to what Leopold was bound to view as the fleshpots of Vienna. Wolfgang was determined to prove to his father that he had made a good choice. On August 17 he wrote:

> for a considerable time before we were married we had always attended mass and gone to confession and taken communion together; and I found that I never prayed so fervently or confessed and took communion so devoutly as by her side; and she felt the same.

Though Mozart was a sincere believer, he was not normally so fervent as this letter suggests, and its tone must be put down at least partly to his desire to convince Papa that Constanze had had a good effect upon him. On several occasions the newlyweds planned to visit Salzburg, but each time something intervened—illness, or a good commission, or a concert, and eventually Constanze's pregnancy. For several months

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Wolfgang's letters seem to tiptoe around potential disagreements with his father, and on January 4, 1783, he wrote (referring to a letter from his father that is now lost):

> It is quite true about my moral obligation and indeed I let the word flow from my pen on purpose. I made the promise in my heart of hearts and hope to be able to keep it. When I made it, my wife was not yet married; yet, as I was absolutely determined to marry her after her recovery, it was easy for me to make it—but, as you yourself are aware, time and other circumstances made our journey impossible. The score of half a mass, which is still lying here waiting to be finished, is the best proof that I really made the promise.

Evidently this refers to a vow that he had made to compose a Mass if Constanze recovered from an illness at some time shortly before their marriage. As the work was still only half-finished months after her apparent recovery, it seems that the purpose of the vow shifted gradually—from thanks for Constanze's renewed health to thanks for their marriage, though it is quite possible that the two events followed close upon one another and were joined in Mozart's mind. (One also reads, in Vincent Novello's account of his visit with Constanze in 1829, that Mozart took the vow in praying for his wife's recovery from the birth of their first child; Constanze surely misremembered the facts, since Raimund Leopold Mozart was born on June 17, 1783, six months after Mozart indicated to his father that the Mass was already half-finished; he lived only two months.)

Not until the following summer could the young couple make their long-delayed trip to Salzburg. There Constanze made her peace with her father-in-law, a peace no doubt sealed when she sang the solo soprano part in Wolfgang's C minor Mass at its performance in the church of St. Peter's in Salzburg on October 26, 1783.

We know the Mass was performed. Wolfgang's sister Nannerl noted in her diary that she had attended the rehearsal on the 23rd "in which my sister-in-law sings solo," as well as the service on the 26th, where she noted, "The whole of the court music participated."* Yet half of the piece is missing! In a "*Missa solemnis*," or High Mass, such as K.427, the Ordinary of the Mass (that is, those portions of the text that remain unchanged throughout the church year and are the parts normally set to music) consists of the Kyrie, Gloria, Credo, Sanctus (with the Benedictus), and Agnus Dei; often the longer texts are subdivided into several movements. Since the work's first publication by J.A. André in 1840, this is what we have of it:

Kyrie	Complete.
Gloria	Complete.
Credo	Only fragments of the first two sections, "Et in terra pax" and "Et incarnatus est"
Sanctus	Complete except for the lack of one of the double choruses
Benedictus	One double chorus missing in the *da capo* of the Osanna
Agnus Dei	Entirely missing

Modern audiences have no difficulty in hearing a concert performance of a torso like this, but it would have been inconceivable in 1783 to offer an incomplete liturgical

---

*Many older sources that discuss the C minor Mass give the date of the first performance as August 25, 1783. This is the result of a twofold error in reading Nannerl's diary, which gives the pertinent facts. Nannerl mentioned the performance in her diary on a day she identified as "*den 25ten 8-bris*." Like many Austrians of her day, she used a Latin abbreviation for the month: "*8-bris*" is read "*octobris*" (the figure "8," of course, is "*octo*" in Latin). The early Mozart biographer Georg Nikolaus Nissen misread the abbreviation as indicating the eighth month, hence August. As for the day, Nannerl made an entry for "*den 25ten*" ("the 25th") of October and then repeated the date for her diary entry about the Mass performance. Clearly she had inadvertently written the same number two days in a row, so the performance took place on October 26 at Mass. The following morning Wolfgang and Constanze left for Vienna.

work as part of a church service (and equally inconceivable to perform a Mass as a concert work). So we are left with some nagging questions: Did Mozart ever complete the piece? If so, what happened to the now-missing sections? If not, what music was performed in Salzburg that October 26?

As we have seen, even the surviving portions of the Mass are not always complete. This suggests that, in fact, Mozart never really got around to finishing the composition in a formal way. After all, there was no one dangling a tantalizing (and much needed) commission in front of him, payable upon delivery of a complete score. He was his own patron, and he seems not to have been hard-nosed enough to keep himself going to the end in the face of other obligations. Moreover a few of the instrumental parts used in the original performance—those for the organ and the three trombones—were located in the Holy Cross Monastery in Augsburg, Germany, to which most of Leopold Mozart's manuscripts were sent after his death in 1787. These four parts, actually used in the performance, include the Kyrie, Gloria, Sanctus, and Benedictus, but—surprisingly—they *lack* the Credo (even the portions that survive!) and the Agnus Dei. The editors of the New Mozart Edition have a clever explanation for the omission of the Credo: October 26, 1783, was the Feast of St. Amand, one of the patron saints of the church where the performance took place. Normally the Credo is omitted from the Ordinary of masses celebrating a saint's day. Unfortu-

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nately, that practice was observed on weekdays, but *not* on Sundays—and October 26, 1783, was a Sunday. The Credo *should* have been included. But perhaps the church simply followed its own individual custom in this regard.

As for the lack of the Agnus Dei, H.C. Robbins Landon has an ingenious and plausible hypothesis. Many Austrian Mass settings of the classical period repeat music drawn from the Kyrie to round out the work at the end. Robbins Landon suggests that Mozart simply asked the performers to turn back to the beginning of the work, play the Kyrie again, but fit the words of the Agnus Dei to the same music. Any permanent church choir of the day could have done this without rehearsal. (Indeed, Mozart's pupil Süssmayer later completed the unfinished *Requiem* in much the same way, by quoting its opening.) Thus the work could have been liturgically complete, even if the manuscript seems to lack an entire movement.

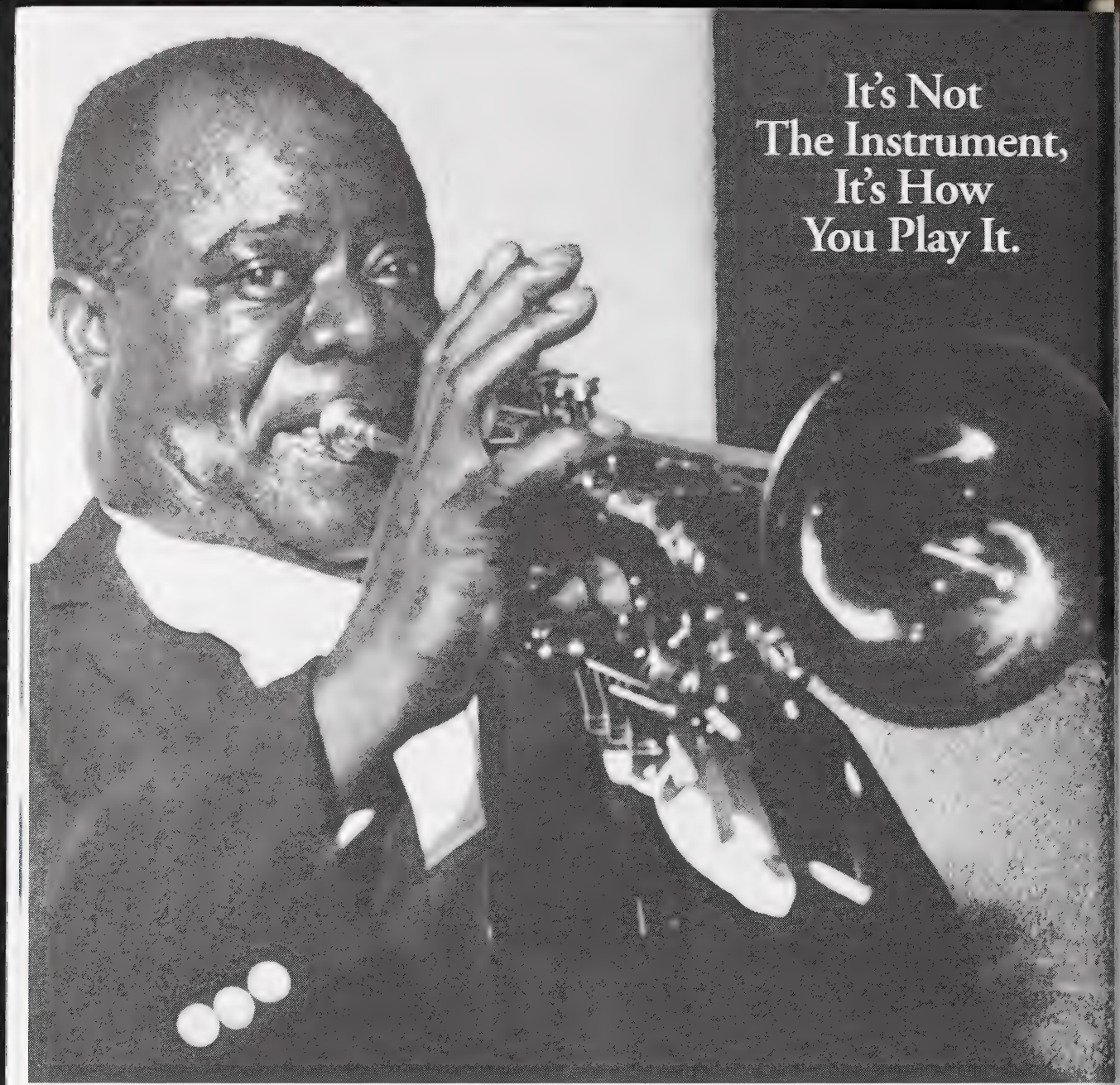
Even if these hypotheses could be proved true, we may still lament the fact that Mozart never managed to finish the full work that he had set out to compose, for what *is* there is remarkable indeed. If it had been brought to conclusion, a performance would run nearly an hour and a half—about the scope of Beethoven's *Missa Solemnis*. It is a far cry from the Masses that Mozart composed during his Salzburg years, because Archbishop Colloredo, his old enemy, sought for concision and directness in the church service. To that end he had decreed that the musical part of the Mass—not only the Ordinary set for chorus, orchestra, and soloists, but also all the epistle sonata, the Offertory, and a motet—had to fit within about three-quarters of an hour. Mozart felt constrained to be brief, to minimize purely musical expansion in order to move the text right along. By the time he came to compose the Mass in C minor, though, Mozart had left Salzburg. If he thought of a performance venue at all, it was anywhere but the cathedral run by Colloredo. Moreover he was newly under the spell of two of his greatest predecessors in the composition of large-scale works for chorus and orchestra, Bach and Handel.

Soon after Mozart's arrival in Vienna he came into the circle of Baron Gottfried van Swieten, diplomat, musical amateur, composer, and organizer of musical events. Van Swieten was especially enamored of the music of J.S. Bach and of Handel, both composers dead more than a generation and largely unknown in Vienna. He organized a musical circle of like-minded aficionados who played and studied the music of these two masters and a few other older composers. Already on April 20, 1782, Mozart sent his sister a three-part fugue with a prelude that he had just composed, and he added:

> My dear Constanze is really the cause of this fugue's coming into the world. Baron van Swieten, to whom I go every Sunday, gave me all the works of Handel and Sebastian Bach to take home with me (after I had played them to him). When Constanze heard the fugues, she absolutely fell in love with them. Now she will listen to nothing but fugues, and particularly (in this kind of composition) the works of Handel and Bach. Well, as she had often heard me play fugues out of my head, she asked me if I had ever written any down, and when I said I had not, she scolded me roundly for not recording some of my compositions in this most artistic and beautiful of all musical forms . . . .

Though the encounter with Bach and Handel may not have changed Mozart's style as fundamentally as some older writers maintain, it certainly showed him new possibilities in contrapuntal writing, and his Mass in C minor makes grand use of these, though many parts—particularly the solo passages—grow clearly out of the traditions of the Austrian cantata Mass in which—as in J.S. Bach's Mass in B minor, more familiar to us than anything Mozart might have known—the sentences or paragraphs of the text are divided into separate numbers—choruses, arias, and ensembles.

The solemnity of this work is striking from the outset. Most Austrian Mass settings of the period are generally sunny in character, and Mozart's earlier ones are no exception. The first solo entrance in the work is the soprano—a part intended for



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Constanze—in the *Christe*, which demonstrates that Mozart's wife was no mean singer. The *Gloria* bursts out with trumpets and drums in a brilliant C major, then moves gently to the broad, sunny lines of the *Laudamus te*, again for the soprano solo, this time with terrifyingly large leaps. The *Gratias* is marked by the powerful, sharp dotted rhythms of much Baroque music. The *Domine Deus* presents the delicious interplay of two solo soprano voices, culminating in a magically sensuous moment that has the two voices crossing in large leaps so that each produces the high note in succession. The magnificent double chorus of *Qui tollis*, over sharply dotted rhythms and a chromatic bass line, builds extraordinary tension. The three upper solo voices intertwine brightly in *Quoniam tu solus sanctus*. A choral outburst on the words *"Jesu Christe"* leads into one of Mozart's most extended and brilliant demonstrations of fugal writing, *"Cum sancto Spiritu,"* to close the *Gloria*. In this closing section, the two fugal themes are subjected to many of the same devices that Mozart was to employ so prodigally in the closing movement of the *Jupiter* Symphony just five years later. Though the fugue may start out as an homage, in some sense, to his great predecessors, Mozart brings it to a dramatic conclusion quite atypical of the Baroque masters with a great unison choral statement of the subject just before the close.

The opening of the *Credo* is again in the brilliant style that opened the previous section, though without the trumpets and drums. The second violin and viola parts are mostly missing in this movement and had to be editorially supplied. The *Et incarnatus* that follows is one of Mozart's most ravishing passages, and certainly one of his greatest musical gifts to his wife: an extended solo for soprano with flute, oboe, and bassoon. Here all the upper string parts are reconstructed, but the delicious woodwind writing is clearly Mozart's own. There should be at least one more movement to finish the *Credo* in the key of C, but Mozart never composed it.

Mozart clearly cast the *Sanctus* as a grand double-chorus, though about half the choral parts are missing and had to be reconstructed editorially. The *Benedictus* is the one passage in the work that offers the entire solo vocal quartet as a unit, though of course Mozart might have employed it elsewhere if he had finished the composition. It closes with a brief restatement of the *Osanna*. Normally a full Mass setting ends with penitence and tender reconciliation in the *Agnus Dei*, but lacking that movement entirely, we must content ourselves with the unusually festive close provided by the *Osanna*.

It is difficult to avoid wishing that we had a complete C minor Mass by Mozart, but regrets are vain. Still, the parts that Mozart finished and the sections that survive are remarkable enough—deeply moving and thrilling by turns—to merit our undying gratitude.

—S.L.

Text and translation begin on the next page.

Kyrie (SATB chorus, Soprano I solo)

Kyrie eleison.	Lord, have mercy upon us.
Christe eleison.	Christ, have mercy upon us.
Kyrie eleison.	Lord, have mercy upon us.

Gloria (SATB chorus)

Gloria in excelsis Deo,	Glory be to God on high,
et in terra pax hominibus	and on earth peace to men
bonae voluntatis.	of good will.

Laudamus te (Soprano I solo)

Laudamus te, benedicimus te,	We praise thee, we bless thee,
adoramus te, glorificamus te.	we worship thee, we glorify thee.

Gratias (SSATB chorus)

Gratias agimus tibi	We give thanks to thee
propter magnam gloriam tuam.	for thy great glory.

Domine Deus (Soprano I, Soprano II soli)

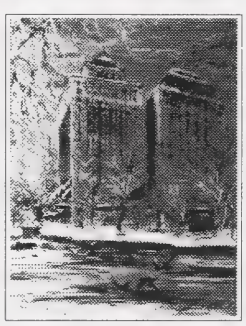
Domine Deus, rex coelestis,	Lord God, heavenly king,
O Deus Pater omnipotens,	God the Father almighty,
Domine Fili unigenite	O Lord, the only-begotten son
Jesu Christe,	Jesus Christ,
Domine Deus, Agnus Dei,	O Lord God, Lamb of God,
Filius Patris,	Son of the Father,

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Qui tollis (SATB/SATB chorus)

Qui tollis peccata mundi,	that takest away the sins of the world,
miserere nobis,	have mercy upon us,
suscipe deprecationem nostram.	receive our prayer.
Qui sedes ad dexteram Patris,	Thou that sittest at the right hand of
miserere nobis.	God the father, have mercy upon us.

Quoniam (Soprano I, Soprano II, Tenor soli)

Quoniam tu solus sanctus,	For thou alone art holy;
tu solus Dominus,	thou only art the Lord;
tu solus altissimus	thou only, art most high,

Jesu Christe (SATB chorus)

Jesu Christe.	O Jesus Christ.

Cum sancto Spiritu (SATB chorus)

Cum sancto Spiritu	With the Holy Ghost,
in gloria Dei Patris, Amen.	in the glory of God the Father, Amen.

Credo (SSATB chorus)

Credo in unum Deum,	I believe in one God,
Patrem omnipotentem,	the Father Almighty,
factorem coeli et terrae,	maker of heaven and earth,
visibilium omnium et invisibilium,	and of all things visible and
Et in unum Dominum Jesum Christum,	invisible, and in one Lord, Jesus Christ,
Filium Dei unigenitum;	the only-begotten Son of God,
et ex Patre natum ante omnia saecula;	begotten of his Father before all
Deum de Deo, lumen de lumine,	worlds, God of God; light of light,
Deum verum de Deo vero;	very God of very God;
genitum, non factum,	begotten, not made,
consubstantialem Patri,	being of one substance with the Father,
per quem omnia facta sunt;	by whom all things were made;
qui propter nos homines	who for us men
et propter nostram salutem	and for our salvation
descendit de coelis.	came down from heaven.

Et incarnatus est (Soprano I solo)

Et incarnatus est de Spiritu Sancto	And was incarnate by the Holy Ghost
ex Maria virgine, et homo factus est.	of the Virgin Mary, and was made man.

[Remainder of Credo text not set.]

Sanctus (SATB/SATB chorus)

Sanctus, sanctus, sanctus, Dominus	Holy, holy, holy is the Lord
Deus Sabaoth.	God of hosts.
Pleni sunt coeli et terra gloria eius.	Heaven and earth are full of his glory.
Osanna in excelsis.	Hosanna in the highest.

Benedictus (Soprano I, Soprano II, Tenor, Bass soli SATB/SATB chorus)

Benedictus qui venit in nomine	Blessed is he that cometh in the name
Domini.	of the Lord.
Osanna in excelsis.	Hosanna in the highest.

More . . .

Paul Griffiths' *Bartók*, one of the newest additions to the Master Musicians series, provides a superb introduction to the composer, with imaginative insights on many aspects of the man and his work (Dent paperback; available so far only from the English publisher). Halsey Stevens's *The Life and Music of Béla Bartók* (Oxford, available in paperback) has long been the standard biographical and critical study and remains valuable. John McCabe's *Bartók Orchestral Music* is a fine addition to the BBC Music Guides (University of Washington paperback). Agatha Fassett's gripping and personal account of Bartók's last years was published in hardcover under the somewhat off-putting title *The Naked Face of Genius*; there is a Dover paperback reprint simply titled *Béla Bartók: The American Years*. A more technical discussion of Bartók's music may be found in Ernö Lendvai's *Béla Bartók: An Analysis of his Music* (Corvina). The most brilliant analysis of Bartók's music, though it is highly technical, is to be found in the detailed study by Elliot Antokoletz, *The Works of Béla Bartók: A Study of Tonality and Progression in Twentieth-century Music* (University of California Press). Anne-Sophie Mutter will be recording the Bartók Violin Concerto No. 2 with Seiji Ozawa and the Boston Symphony Orchestra in conjunction with these performances (DG). Meanwhile, Itzhak Perlman's recording with the London Symphony Orchestra under André Previn is wonderfully spontaneous (London). Kyung Wha Chung gives both tender and intense performances of both Bartók concertos with the London Philharmonic under Sir Georg Solti (London). Two older recordings are of particular interest. Yehudi Menuhin became a leading exponent of the work and recorded it on several occasions; his 1953 reading with the Philharmonia Orchestra under the direction of Wilhelm Furtwängler has been reissued along

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with his performance of the solo violin sonata that he commissioned (Angel). The 1939 world premiere of the concerto, performed by Bartók's friend Zoltán Székely with the Concertgebouw Orchestra under the direction of Willem Mengelberg, has recently been reissued on compact disc. Despite the relatively primitive sound, the recording is naturally of permanent historical significance (Philips).

Very little information about Norbert Moret is available in English, and there are no recordings currently available in this country, but *En Rêve* will be recorded by Anne-Sophie Mutter, Seiji Ozawa, and the Boston Symphony Orchestra in conjunction with these concerts (DG).

Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, The Music* is still worth knowing (Oxford paperback). Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback), though frustrating to read since it is built up out of many short sections dealing primarily with Mozart's character, personality, and genius, provides a stimulating point of view for readers who have not followed the recent specialist literature on the composer. Just published in anticipation of this year's many commemorations of the 200th anniversary of the composer's death, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books), is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know. A distinguished roster of specialists writes about the historical background of Mozart's life, the musical world in which Mozart lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable book. I know nothing quite like this for any other composer: detailed and scholarly for the specialist, wide-ranging, yet accessible for the general music-lover. A glowing, fresh, and dramatic performance of the C minor Mass on period instruments comes from John Eliot Gardiner, the Monteverdi Choir, and the English Baroque Soloists with Sylvia McNair, Diana Montague, Anthony Rolfe Johnson, and Cornelius Hauptmann as soloists. Herbert von Karajan's reading with the Berlin Philharmonic and the Vienna Singverein is beautifully intense; the soloists are Barbara Hendricks, Janet Perry, Peter Schreier, and Benjamin Luxon (DG). Two of the grandest of all Mass settings—Beethoven's *Missa Solemnis* and the Mozart C minor—are coupled in a two-disc set by Robert Shaw with the Atlanta Symphony Orchestra and Chorus and a quartet consisting of Edith Wiens, Dolores Ziegler, John Aler, and William Stone.

—S.L.



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Anne-Sophie Mutter



Internationally renowned violinist Anne-Sophie Mutter returns to North America in February 1991 for a six-week tour including both concert and recital appearances. Beginning in Boston, she performs and records Bartók's Violin Concerto No. 2 and Moret's *En Rêve* with Seiji Ozawa and the Boston Symphony Orchestra. Her other orchestra engagements include the Cleveland Orchestra with Pierre Boulez and the Philadelphia Orchestra with Riccardo Muti, including a performance at Carnegie Hall. Her third North American recital tour in February and March includes engagements in New York (her Avery Fisher Hall recital debut), Toronto, Los Angeles, and San Francisco. Additional highlights of Ms. Mutter's 1990-91 season include a Far East tour featuring concerto performances with the Tokyo Symphony Orchestra and three recitals in Tokyo, as well as recitals in Hong Kong and Osaka. In the fall of 1990 Ms. Mutter appeared in both London and Stuttgart in her own five-concert festival, including recitals, chamber music concerts, and concerto performances of works by Mozart, Beethoven, Brahms, Strauss, Franck, Ravel, Tchaikovsky, Stravinsky, Moret, and Lutosławski. Other European engagements include a concerto tour of Scandinavia, performances with the Orchestre de Paris, and concerto tours with the Orchestra da Camera di Padova e del Veneto, the Chamber Orchestra of Europe with Sir Georg Solti, the Academy of St. Martin-in-the-Fields with Sir Neville Marriner, and the Norddeutscher Rundfunk Sinfonieorchester with Krzysztof Penderecki. In addition to her concerto recordings with Karajan, Ozawa, and Muti, Ms. Mutter's recent releases include the Tchaikovsky Concerto with the Vienna Philharmonic and Herbert von Karajan, the complete Beethoven string trios with Bruno Giuranna and Mstislav Rostropovich, and concertos of Glazunov and Prokofiev with the National Symphony and Mstislav Rostropovich. Her recording of the Stravinsky Concerto and Lutosławski's *Chain 2* and Partita won a 1989 Grand Prix International du Disque and the 1989 *Ovation* Concerto of the Year Award; she recently received Gold Record awards in Europe for her four-CD set of "Great Violin Concerti" and Vivaldi's *Four Seasons*, all with Herbert von Karajan and the Berlin Philharmonic. A strong advocate of contemporary composers, Ms. Mutter has given the world premieres of works by Lutosławski and Moret; concertos are currently being written for her by Krzysztof Penderecki and Wolfgang Rihm. An accomplished chamber musician, she has collaborated with Alexis Weissenberg, Lambert Orkis, Yehudi Menuhin, Bruno Giuranna, Phillip Moll, Salvatore Accardo, Andrei Gavrilov, and Mstislav Rostropovich. She is an Honorary Fellow of the Royal Academy of Music and the first holder of the International Chair of Violin Studies. She has received such awards as the 1979 Deutscher Schallplattenpreis, two Grammy nominations, the Premio Internazionale Accademia Musicale Chigiana, and the most prestigious and popularly acclaimed German award, the classical music "Bambi." Since her BSO debut in February 1983, Ms. Mutter has performed music of Bruch, Lalo, Beethoven, Stravinsky, and Mozart with the orchestra, including appearances in Hong Kong, Japan, and, in conjunction with her most recent appearances in March 1990, at Carnegie Hall.

Tanglewood Festival Chorus

John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus celebrated its twentieth anniversary last season. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. In addition, the chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. An album of *a cappella* twentieth-century American music recorded at the invitation of Deutsche Grammophon was a 1979 Grammy nominee. Recordings with Seiji Ozawa and the Boston Symphony Orchestra currently available on compact disc include Strauss's *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Beethoven's Choral Fantasy with Rudolf Serkin, on Telarc; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on CBS Masterworks. The chorus's most recent release, on Philips, is Ravel's *Daphnis et Chloé*, with the Boston Symphony Orchestra under the direction of Bernard Haitink. They may also be heard on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops Orchestra. In June 1989 the Tanglewood Festival Chorus helped close a month-long International Choral Festival based in Toronto, performing music by Tallis, Ives, Brahms, and Gabrieli under John Oliver's direction and participating in the festival's closing performance, the Verdi *Requiem* with the Toronto Symphony under the direction of Charles Dutoit.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fourteenth season. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.

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Sue Wilcox

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Betty Blume
Sharon Carter
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Barbara Naidich Ehrmann
Paula Folkman
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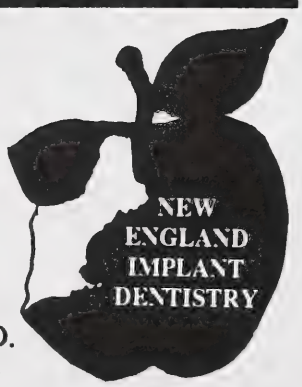
Sylvia McNair



Soprano Sylvia McNair recently won international acclaim for her Covent Garden debut in 1989 and her Salzburg Festival debut in 1990. This season she appears with the Chicago Symphony, the San Francisco Symphony, the Atlanta Symphony, and the Minnesota Orchestra. She also sings the Brahms *German Requiem* at Carnegie Hall under the direction of Robert Shaw and the role of Emmeline in Purcell's *King Arthur* with Washington Opera. European performances include Pamina in *The Magic Flute* in Vienna, a return to Glyndebourne as Ilia in *Idomeneo*, Mozart's C minor Mass with John Eliot Gardiner in London, Salzburg, and Vienna, and a return to the Salzburg Festival in 1991. Last season Ms. McNair made her Covent Garden debut as Ilia in *Idomeneo*. This was also her debut role at the Salzburg Festival, where she also sang Euridice in Gluck's *Orfeo ed Euridice* with John Eliot Gardiner and the Monteverdi Choir. She made her Berlin Philharmonic debut with Jeffrey Tate and also performed with the London Philharmonic, the New York Philharmonic, the Los Angeles Philharmonic, and the Atlanta Symphony. She made her British opera debut in July 1989, as Anne Trulove in *The Rake's Progress* at Glyndebourne. Winner of the first Marian Anderson Award presented by the Charles Ives Center for the Arts in Danbury, Connecticut, Ms. McNair has appeared with opera companies and major orchestras throughout the United States and Europe. Festival appearances have included Tanglewood, Wolf Trap, Aspen, Waterloo, Lucerne, Mostly Mozart at Lincoln Center, and the Festival of Two Worlds in Spoleto, where she made her Italian debut. Born in Ohio into a musical family, Sylvia McNair studied violin through her sophomore year in college, when she decided to take voice lessons. She earned her master's degree in vocal performance from Indiana University and, upon winning the 1982 Metropolitan Opera National Auditions, made her London concert debut on the American Artists' Series. Her recordings include Poulenc's *Gloria*, Handel's *Messiah*, and Beethoven's *Missa Solemnis* with Robert Shaw and the Atlanta Symphony on Telarc, Mozart's C minor Mass with John Eliot Gardiner on Philips, Handel's *Semele* with John Nelson on Deutsche Grammophon, *Peer Gynt* with the Berlin Philharmonic on EMI, Bach's B minor Mass with the Atlanta Symphony on Telarc, Mozart's *Idomeneo* and *La clemenza di Tito* on Deutsche Grammophon, and Mozart's *Requiem* on Philips. Sylvia McNair made her Boston Symphony debut as Héro in Berlioz's *Beatrice and Benedict* at Tanglewood in 1984; her most recent BSO appearances were in March 1989, in Haydn's *The Seasons*.

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Susanne Mentzer



Acclaimed for her singing of Rossini, Mozart, and Strauss, mezzo-soprano Susanne Mentzer has appeared at such leading international opera houses as La Scala, Covent Garden, the Metropolitan Opera, the Paris Opera, the Vienna State Opera, Cologne Opera, Chicago Lyric Opera, the San Francisco Opera, and Washington Opera. Ms. Mentzer began her 1990-91 season with performances as Zerlina in *Don Giovanni* at the Salzburg Festival, followed by performances of Beethoven's Ninth Symphony with Sir Georg Solti and the Chicago Symphony, appearances as the Composer in Strauss's *Ariadne auf Naxos* with Bonn Opera, and concerts with Zubin Mehta and the New York Philharmonic in Mozart's *Davidde penitente*. In March she sings Cherubino in a new production of *Le nozze di Figaro* under Bernard Haitink at the Salzburg Easter Festival. After that she sings the role of Romeo in Bellini's *I Capuletti ed i Montecchi* at Venice's Teatro La Fenice, appears as Dorabella in *Così fan tutte* and as Octavian in *Der Rosenkavalier* at the Vienna Staatsoper, and concludes her season at the Salzburg Festival with performances of *Don Giovanni* and *Le nozze di Figaro*. Ms. Mentzer has been a regular visitor to such major summer festivals as Ravinia, Salzburg, Lincoln Center's Mostly Mozart Festival, and the Rossini Opera Festival in Pesaro, Italy, and is also a noted soloist with orchestra. Ms. Mentzer made her recording debut with Seiji Ozawa and the Boston Symphony Orchestra in Debussy's *La Damoiselle élue* for CBS Masterworks; she may also be heard as Jane Seymour in *Anna Bolena* with Joan Sutherland on Decca. Future releases include *Don Giovanni* with Riccardo Muti and *A Midsummer Night's Dream* with Jeffrey Tate for EMI, Mozart's *Idomeneo* with Sir Colin Davis for Philips, *Cavalleria rusticana* for Deutsche Grammophon with Giuseppe Sinopoli, and Chabrier's cantata *La sulamite* with Michel Plasson. Susanne Mentzer is a resident of Chicago and studies voice with Norma Newton. She studied and performed at the Juilliard School in New York, sang for two seasons with Texas Opera Theater and Houston Opera Studio, and won a National Opera Institute Silver Medal in 1985; she was recently the recipient of a Richard Tucker Foundation Study Grant. Her first major success was as Beatrice in Berlioz's *Beatrice and Benedict* under the direction of John Nelson in 1983 with the Opera Theatre of St. Louis. Ms. Mentzer made her Boston Symphony debut at Tanglewood in 1982, sang subscription performances of Debussy's *La Damoiselle élue* in 1983, and returned to Tanglewood in 1984.

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Jerry Hadley

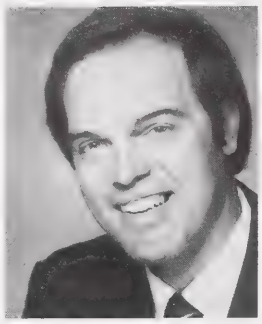


Tenor Jerry Hadley has won acclaim as a persuasive interpreter of the great Mozart tenor roles, as well as in the title roles of *Werther* and *Faust*, Des Grieux in *Manon*, Nadir in *The Pearl Fishers*, and in Italian repertoire including *La bohème*, *La traviata*, *Rigoletto*, *L'elisir d'amore*, *Anna Bolena*, and *Lucia di Lammermoor*. During the 1989-90 season Mr. Hadley co-starred in the nationwide television broadcast "From Rossini to Showboat" with Frederica von Stade and Samuel Ramey and appeared at the Metropolitan Opera in *Così fan tutte* and *Don Giovanni*. His 1990-91 season includes a Metropolitan Opera telecast of *Don Giovanni* and performances in *Rigoletto* and *La traviata*; Chicago Lyric Opera performances of *The Magic Flute*; *L'elisir d'amore*, *La traviata*, and *Così* with the Vienna State Opera; and Handel's *Rinaldo* with the Orchestra of St. Luke's at Avery Fisher Hall. Last season Mr. Hadley completed recordings of *Man of La Mancha*, *Kismet*, and Leonard Bernstein's *Candide* under the composer's direction for Deutsche Grammophon, and Kurt Weill's *Street Scene* for London. He can also be heard in *Showboat* on EMI, *My Fair Lady* with Kiri Te Kanawa on London, Britten's Serenade for Tenor, Horn, and Strings with William Boughton and the English String Orchestra on Nimbus, Verdi's *Requiem* under Robert Shaw on Telarc, Puccini's *La bohème* and Mozart's *Requiem* under Leonard Bernstein on Deutsche Grammophon, and Donizetti's *Anna Bolena* with Joan Sutherland on London. Early in his career, Mr. Hadley appeared frequently at New York City Opera, where he won acclaim for such diverse roles as Tom Rakewell in *The Rake's Progress* and Werther. He has since appeared in major opera houses throughout North America and Europe and has appeared in concert with major orchestras on both sides of the Atlantic. He has been seen in three "Live From Lincoln Center" broadcasts on PBS, telecasts of *Madama Butterfly* from New York City Opera and a concert performance of *Anna Bolena* with Joan Sutherland, and a gala "Pavarotti Plus" concert. In recital, accompanied by his wife Cheryll Drake Hadley, he programs a varied repertory ranging from French *chansons* and German Lieder to Italian *canzone*, popular American concert songs, works of Benjamin Britten, and Broadway favorites. Since 1978 he has worked closely with the prominent voice teacher and coach Thomas LoMonaco. Mr. Hadley made his Boston Symphony Orchestra debut at Tanglewood in 1984 and participated in the gala Tanglewood concert celebrating the late Leonard Bernstein's seventieth birthday in August 1988.

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John Ostendorf



Bass-baritone John Ostendorf appears regularly with such major American ensembles as the Philadelphia Orchestra, the Boston Symphony, the Cleveland Orchestra, and the St. Paul Chamber Orchestra. Festival appearances have included all the U.S. Bach festivals, Tanglewood, Blossom, and Newport. This season he returns to the Philadelphia Orchestra for a seventh season in Handel's *Messiah*, which he also sings with the Portland Symphony and the Oratorio Singers of Charlotte. In November, at Merkin Hall in New York, he appeared in the first modern performance of Handel's Italian opera *Siroe*, a score he himself uncovered, edited, and recorded for Newport Classics. Last summer Mr. Ostendorf made his Santa Fe Chamber Festival debut in Pergolesi's *La serva padrona*, Nicolas McGegan directing; his recording of this work, which he will perform again in May in Bogotá, Colombia, is scheduled for release this season by Omega. Also this season he makes his debut at the Winter Park Festival in Bach's *St. John* Passion and returns to the Pittsburgh Oratorio Society. Mr. Ostendorf has portrayed operatic heroes of Handel, Mozart, and Rossini in the United States, Canada, and Taiwan. He made his debut with the Netherlands Opera in the world premiere of Henkemans' *Winter Cruise* and has performed with Houston Grand Opera, Boston Concert Opera, Baltimore Opera, and San Francisco Spring Opera. His singing with the Martha Graham Dance Company has been heard at Broadway theaters, Covent Garden, La Fenice, and on PBS television. Mr. Ostendorf has recorded for Angel, Vox Cum Laude, CBS Masterworks, Decca, Newport Classic, Omega, Spectrum, and Leonarda. His Decca recording of Stravinsky's *Pulcinella* with Christopher Hogwood was released last summer, as were an album of Saint-Saëns duets with tenor John Aler and Telemann's opera buffa *Pimpinone*. A new original-instruments recording of Handel's oratorio *Joshua* is slated for the summer of 1991. John Ostendorf made his Boston Symphony debut as Don Pedro in Berlioz's *Béatrice et Bénédict* at Tanglewood in 1984 and returned there for music of Mozart in 1986 and Bach in 1988. These are his first subscription concerts with the Boston Symphony Orchestra.





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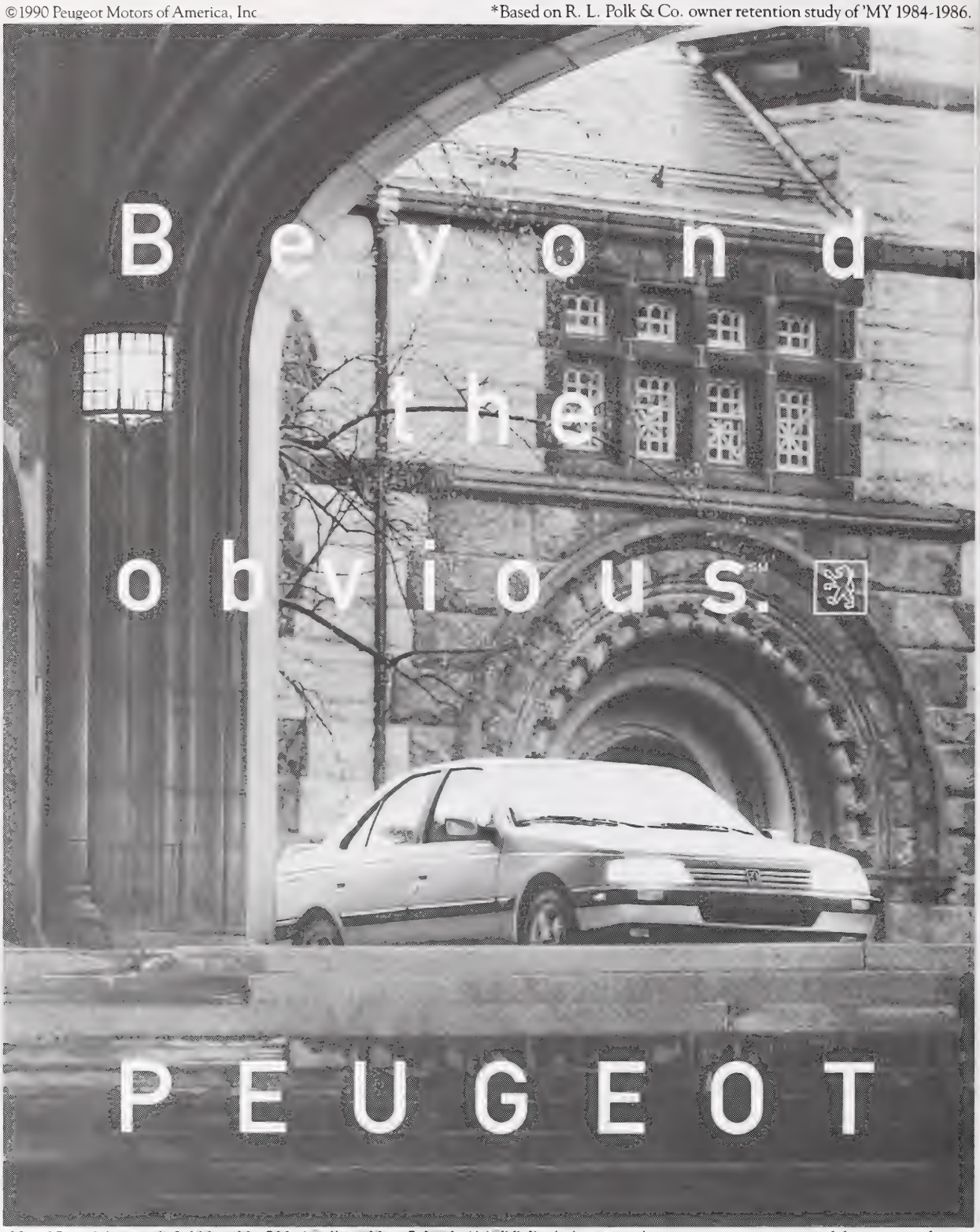
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Thursday, February 21, at 8
Friday, February 22, at 2
Saturday, February 23, at 8
Tuesday, February 26, at 8

SIMON RATTLE conducting

MAHLER — Symphony No. 7

Langsam (Adagio)—Allegro con fuoco
Nachtmusik. Allegro moderato
Schattenhaft. Fließend, aber nicht schnell
(Phantomlike. Flowing, but not fast)
Nachtmusik. Andante amoroso
Rondo-Finale. Allegro ordinario

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Please note that there is a $1.75 handling fee for each ticket ordered by phone.

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Coming Concerts . . .

Wednesday, February 20, at 7:30 p.m.
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—February 21, 8-9:35
Friday 'B'—February 22, 2-3:35
Saturday 'B'—February 23, 8-9:35
Tuesday 'B'—February 26, 8-9:35

SIMON RATTLE conducting

MAHLER	Symphony No. 7

Thursday 'D'—February 28, 8-9:50
Friday 'A'—March 1, 2-3:50
Saturday 'A'—March 2, 8-9:50

SIMON RATTLE conducting
LYNNE DAWSON, soprano
ELISE ROSS, soprano
DONALD KAASCH, tenor
JAMES PATTERSON, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART	Music from *Thamos, King of Egypt*
ADAMS	*Harmonium*

Thursday 'A'—March 14, 8-9:45
Friday 'B'—March 15, 2-3:45
Saturday 'B'—March 16, 8-9:45
Tuesday 'C'—March 19, 8-9:45

CHRISTOF PERICK conducting
THOMAS ZEHETMAIR, violin

WAGNER	*Siegfried Idyll*
MOZART	Violin Concerto No. 5 in A, K.219
STRAUSS	*Le Bourgeois gentilhomme*, Suite

Thursday 'B'—March 21, 8-9:35
Friday 'A'—March 22, 2-3:35
Saturday 'A'—March 23, 8-9:35
Tuesday 'C'—March 26, 8-9:35

HEINZ WALLBERG conducting

BRUCKNER	Symphony No. 8

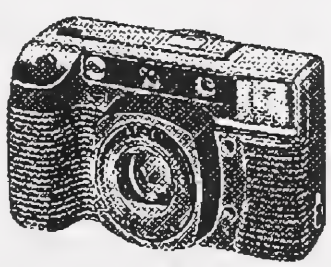
Thursday 'C'—March 28, 8-9:45
Friday 'B'—March 29, 2-3:45
Saturday 'B'—March 30, 8-9:45
Tuesday 'B'—April 2, 8-9:45

MAREK JANOWSKI conducting

BEETHOVEN	Symphony No. 4
SCHUBERT	Symphony in B minor, *Unfinished*
WAGNER	"Good Friday Spell" from *Parsifal*

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Two recent initiatives have been taken to address this concern: First, in 1988, the Boston Safe Deposit and Trust Company stepped forward with a creative loan program that is making it possible for players to borrow at one and a half percent below prime to purchase instruments. Second, last fall, the incentive of a Kresge Foundation challenge grant helped launch our effort to raise a fund of $1 million for the Orchestra to draw upon from time to time to purchase instruments for use by the players. The BSO in this case would retain ownership.

Donations of both outright gifts and instruments are being sought to establish the BSO's Instrument Acquisition Fund. Fine pianos, period instruments, special bows, heirloom violins, etc. all make ideal gifts. Opportunities for naming instruments and for other forms of donor recognition may be available according to the wishes of the donor.

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President

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FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Function Manager, Symphony Hall, Boston, MA 02115.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday, Thursday, and Friday from 11 a.m. until 3 p.m., Saturday from 1 p.m. until 6 p.m., and from one hour before each concert through intermission. The shop carries BSO and musical-motif merchandise and gift items such as calendars, clothing, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. A selection of Symphony Shop merchandise is also available during BSO concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call (617) 267-2692.

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RUSH SEATS: There are a limited number of Rush Seats available for the Friday-afternoon, Tuesday-evening, and Saturday-evening Boston Symphony concerts (subscription concerts only). The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $6 each, one to a customer, on Fridays as of 9 a.m. and Saturdays and Tuesdays as of 5 p.m.

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LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors; it is permitted only in the Hatch Room and in the main lobby on Massachusetts Avenue. Please note that smoking is no longer permitted in the Cabot-Cahners Room.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

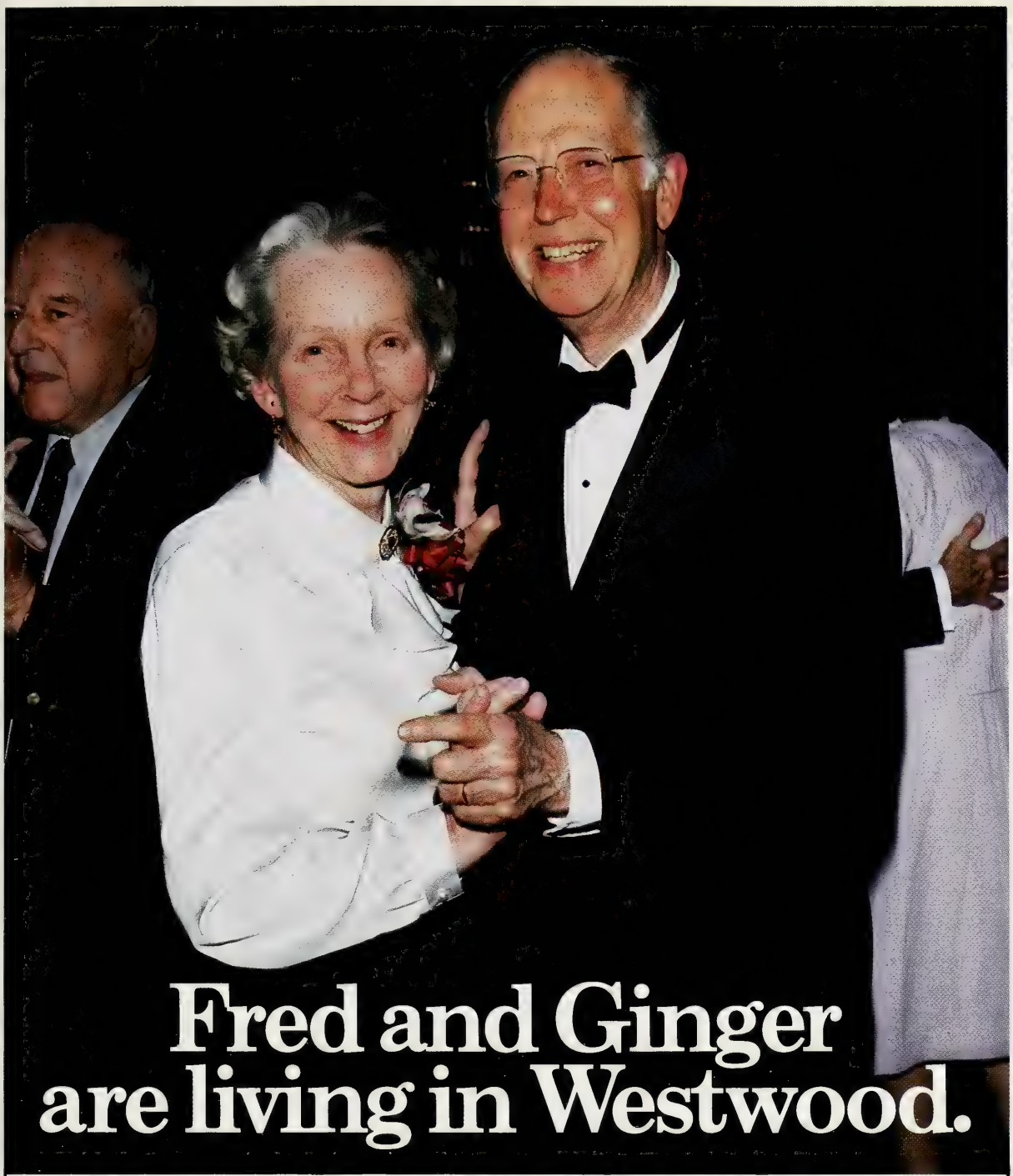
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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York.

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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover shows part of an architect's rendering of Symphony Hall, with lettering for "The Boston Music Hall" visible above what was originally the main entrance on Huntington Avenue. The new building was never so named, however, since the old Music Hall, where the BSO performed until Symphony Hall opened in 1900, was not torn down as planned.



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A Special Concert by Collage New Music at Symphony Hall, Sunday, February 24, at 8 p.m.

On Sunday, February 24, at 8 p.m. at Symphony Hall, the Boston Symphony Orchestra will sponsor a special concert by Collage New Music in collaboration with the MIT Media Lab. Entitled "Performing New Music for Live Instruments and Interactive Computers," the program will include works by Tod Machover, Robert Rowe, Jonathan Harvey, and Peter Child. This unique event will provide an exciting glimpse into the future of music by featuring works noteworthy for their contrasting expressive content and diverse use of technology. Tickets are $10 and may be purchased at the Symphony Hall box office or by calling SymphonyCharge at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m.

NYNEX Sponsors "Salute to Symphony" 1991 March 1-3

For the third consecutive year, NYNEX is corporate sponsor of "Salute to Symphony," the BSO's annual fundraiser and community outreach project. Throughout "Salute" weekend of March 1-3, WCRB 102.5 FM Classical Radio Boston, in its twenty-first year of collaboration on this project, will feature Boston Symphony and Boston Pops performances and celebrity interviews. On Sunday, March 3, WCVB-TV Channel 5 marks its fifteenth year of "Salute" telecasts with a live BSO concert from 6:30 to 8 p.m. featuring Seiji Ozawa and John Williams. Since the BSO is celebrating both the 90th anniversary of Symphony Hall and the opening of the new Cohen Wing this season, it is especially fitting to continue the more recent "Salute" tradition of a Symphony Hall Open House. This day of free activities and performances for the entire community will take place on Saturday, March 2, from 10 a.m. to 3 p.m.

Members of the Boston Symphony Association of Volunteers will be answering phones in the Cabot-Cahners Room to accept pledges at 262-8700 or 1-800-325-9400 throughout the weekend. Donors to "Salute to Symphony" 1991 may choose from a number of exclusive incentive gifts, including the "Salute" compact disc (this year featuring memorable BSO performances led by Charles Munch, commemorating the 100th anniversary of his birth), a limited-edition "Salute" t-shirt, and a BSO mug. In addition, a contribution of $50 or more will make you a Friend of the orchestra, entitling you to a variety of benefits. Watch your mailbox for the "Salute" flyer and this column for more details as "Salute to Symphony" 1991 approaches!

Boston Symphony Chamber Players at Jordan Hall, Sunday, March 10, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, perform the final concert of their 1990-91 subscription season at Jordan Hall on Sunday, March 10, at 3 p.m. The program includes the world premiere of a new work by Yehudi Wyner for brass trio and percussion, Aaron Copland's *Elegies* for violin and viola and Duo for flute and piano, to be performed in memory of the composer, and Schubert's String Quintet in C, D.956. Tickets are $16, $12, and $9 and may be purchased in advance at the Symphony Hall box office or by calling SymphonyCharge at (617) 266-1200. They will be available on the day of the concert at the Jordan Hall box office.

An Evening of Bel Canto at Symphony Hall, Monday, March 11, at 8:15 p.m.

The Boston Opera Association is pleased to present a gala operatic evening with soprano June Anderson and tenor Alfredo Kraus performing excerpts from Donizetti's *La Fille du régiment* and *Lucia di Lammermoor*, Gounod's *Roméo et Juliette*, and Thomas' *Hamlet*, with Julius Rudel conducting members of the Boston Symphony Orchestra on Monday, March 11, at 8:15 p.m. Tickets for this special performance, which is not available on any BSO subscription series, are $50, $40, $30, and $16, available at the Symphony Hall box office or by calling SymphonyCharge at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. A limited number of Gala Tickets including cocktails at 5:30 and black-tie dinner at 6:15 at the Ritz-Carlton Hotel are available through the Boston Opera Association by calling (617) 482-2840.



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BSO Members in Concert

The Boston Artists' Ensemble performs Schubert's B-flat piano trio, D.898, and Ravel's Piano Trio on Friday, February 22, at 8 p.m. at the Chapel Gallery of the Second Church in Newton, and on Sunday, February 24, at 2:30 p.m. at the Peabody Museum in Salem. The performers include BSO members Tatiana Dimitriades, violin, and Jonathan Miller, cello, the ensemble's founder, with pianist Randall Hodgkinson. Tickets are $12 ($10 students and seniors). For reservations or further information, call (617) 527-8662.

BSO members Alfred Genovese, oboe, Harold Wright, clarinet, Richard Ranti and Roland Small, bassoons, and Richard Mackey and Richard Sebring, horns, participate in a Richmond Performance Series chamber concert at the Berkshire Museum in Pittsfield on Sunday, February 24, at 3 p.m. The program includes Mozart's C minor wind serenade, K.388, an arrangement for winds of excerpts from Mozart's *Abduction from the Seraglio*, and Beethoven's Octet in E-flat for winds, Op. 103. For further information, call (617) 437-0204 or (413) 443-7171.

BSO bass trombonist Douglas Yeo will be the featured soloist in the world premiere of Václav Nelhybel's Concerto for Bass Trombone, with the New England Conservatory Wind Ensemble conducted by Frank Battisti, as part of the New England Conservatory's first "Brass Spectacular," on Monday, February 25, at 8 p.m. at Jordan Hall. On that same concert, the New England Trombone Choir at NEC, directed by Mr. Yeo, will give the premiere of BSO bassoonist Richard Plaster's *Salute . . . 159A*, for Moravian Trombone Choir. The program will also include music of Gabrieli, Grieg, Dahl, Richard Strauss, Frescobaldi, and others; the Conservatory Honors Brass Quintet will also participate. Admission is free. For more information, call (617) 262-1120.

Ronald Feldman conducts the Berkshire Symphony on Saturday, March 2, at 8 p.m. in Chapin Hall at Williams College in Williamstown. The program includes Mozart's Symphony No. 31, *Paris*, the world premiere of Elizabeth Vercoe's Rhapsody for Violin and Orchestra, with soloist Timothy Baker, Saint-Saëns' *Introduction and Rondo capriccioso*, also featuring Mr. Baker, and Haydn's *Sinfonia concertante* for violin, cello, oboe, and bassoon. Tickets are $5, general admission. For more information, call (413) 597-2127.

Ronald Knudsen leads the Newton Symphony Orchestra in Mozart's Symphony No. 41, *Jupiter*, and the Brahms Second Piano Concerto with pianist Anthony di Bonaventura on Sunday, March 3, at 8 p.m. at Aquinas Junior College, 15 Walnut Park in Newton. Tickets are $14 and $12. Call (617) 965-2555 for further information.

Recognize Someone Special: Name a BSO Concert

What finer way to honor someone or commemorate a very special occasion! For a $25,000 contribution to the Boston Symphony Annual Fund, you may name a BSO concert as a tribute to, or in memory of, an individual you designate. In addition, you will become a Patron of the Higginson Society, the orchestra's circle of its most generous benefactors. The benefits of naming a concert also include a private champagne reception, complimentary tickets for the concert, and prominent acknowledgment in the program book, including a biographical appreciation about the honoree. For further information about naming a BSO concert, please call Susan E. Tomlin, Director of Annual Giving, at (617) 638-9274.

Books for the Beranek Room

The BSO is seeking used books about music and musical topics to fill the shelves of Symphony Hall's new Beranek Room. All books will be labeled with a BSO bookplate indicating the name of the donor. If you have a book or books you would like to give to the orchestra for this purpose, please call Noni Cooper, Assistant Director of Annual Giving, at (617) 266-1492.

References furnished on request

Armenta Adams
American Ballet Theater
Michael Barrett
John Bayless
Leonard Bernstein
William Bolcom
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Chamber Players
Boston Symphony Orchestra
Boston University School of Music
Brooklyn Philharmonic
Dave Brubeck
Aaron Copland
John Corigliano
Phyllis Curtin
Rian de Waal
Michael Feinstein
Lukas Foss
Philip Glass
Karl Haas
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Garah Landes
Michael Lankester
Elyane Laussade
Marion McPartland
John Nauman
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Andre Previn
Steve Reich
Santiago Rodriguez
George Shearing
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Seiji Ozawa



Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his eighteenth year as the BSO's music director. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. This spring Mr. Ozawa will lead the orchestra on a seven-city North American tour; a tour to seven European cities will follow the 1991 Tanglewood season.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Saito Kinen Orchestra, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1990-91

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Acting Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
Acting Assistant Concertmaster
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

*Si-Jing Huang

Violas

Burton Fine
Charles S. Dana chair

Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

‡Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

---

*Participating in a system of rotated seating within each string section

‡On sabbatical leave





Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity
Luis Leguía
Robert Bradford Newman chair
‡Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

———

Walter Piston chair
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

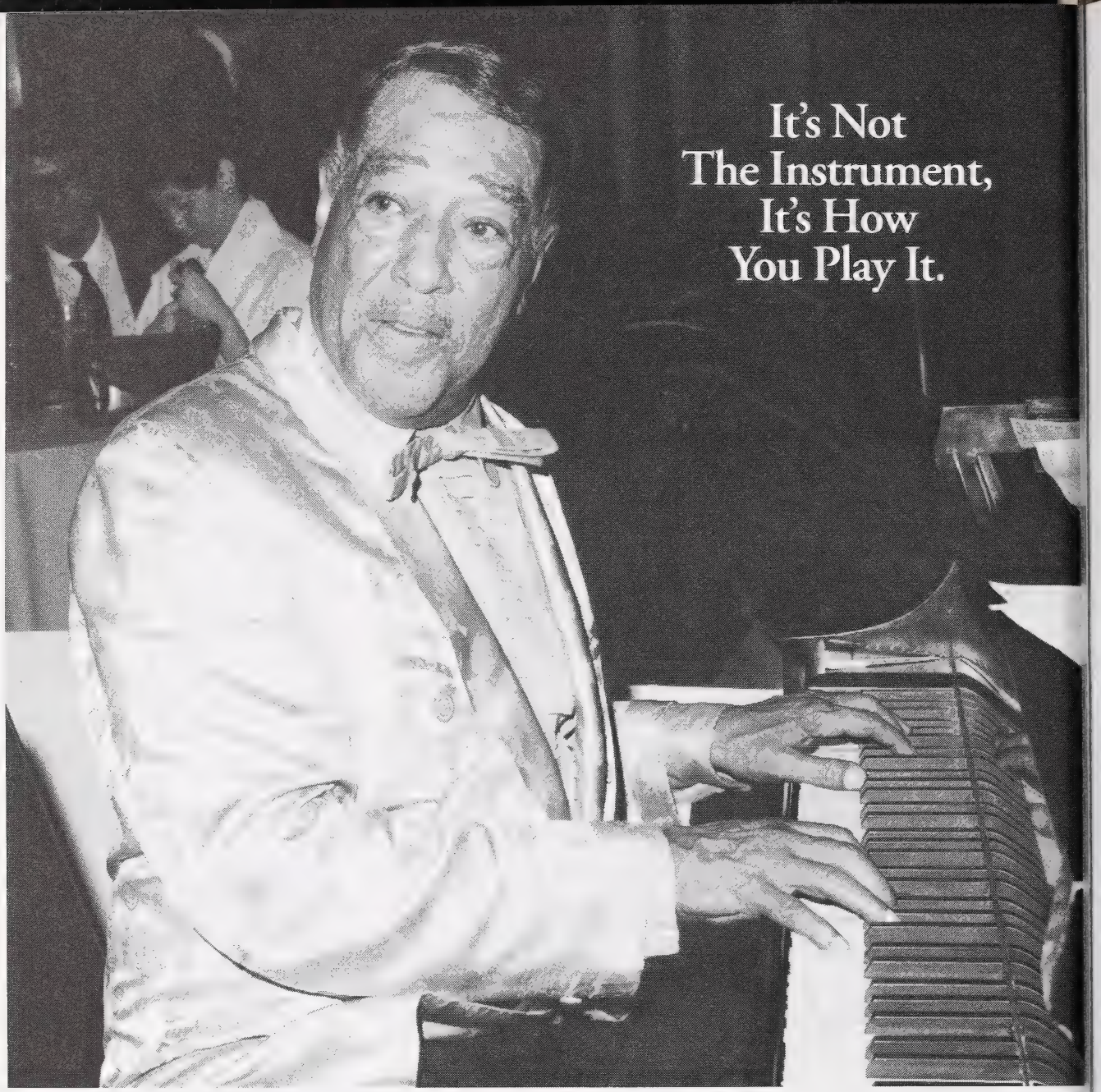
Percussion
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
William Hudgins

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair
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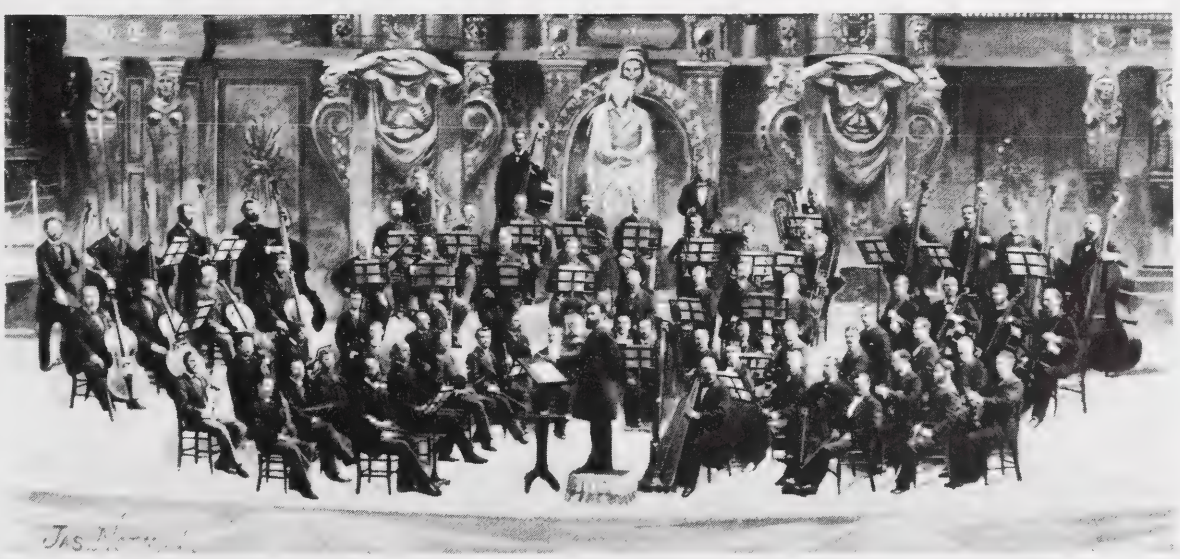
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A Brief History of the Boston Symphony Orchestra

Now in its 110th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrated its fiftieth anniversary this past summer. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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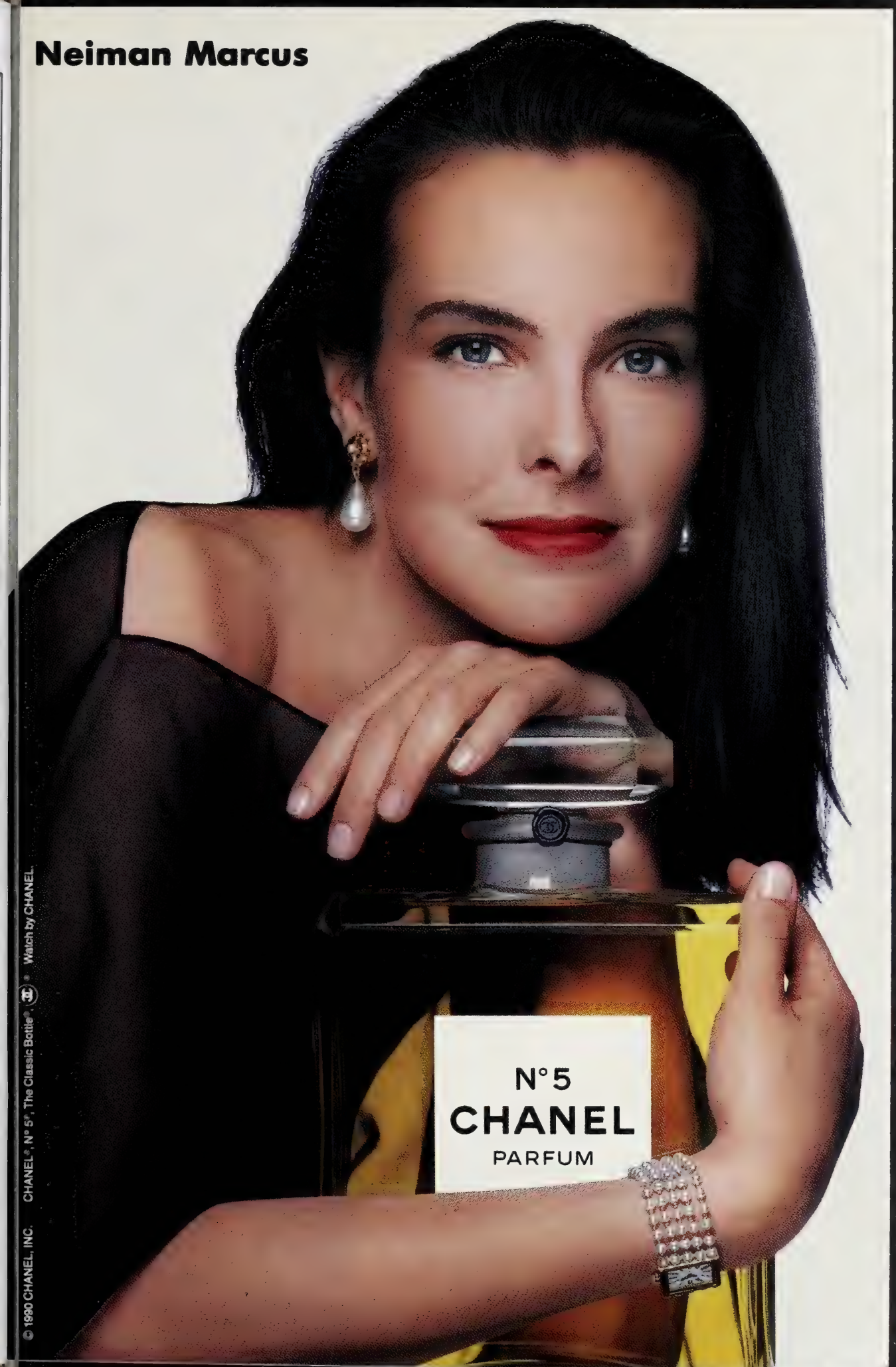
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Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition that would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his eighteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of Tanglewood Music Center, and recent works commissioned from such prominent composers as John Cage, Hans Werner Henze, Peter Lieberson, and Bernard Rands. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

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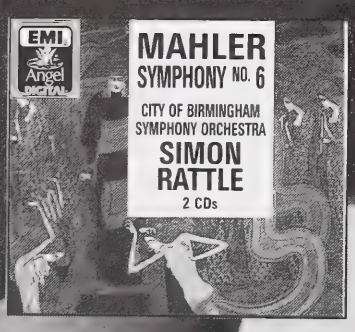
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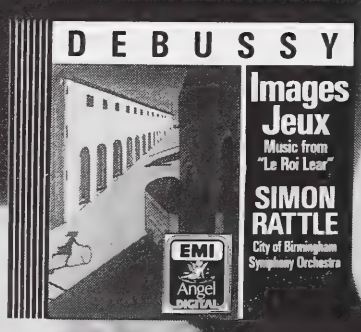


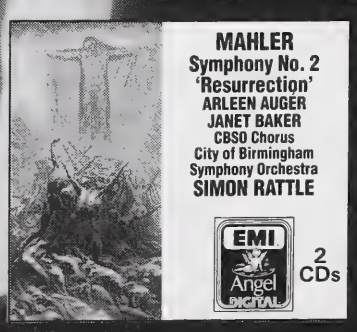
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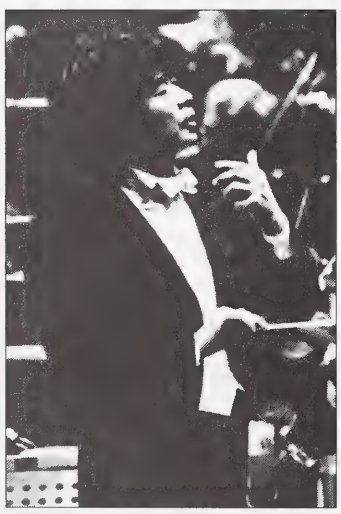
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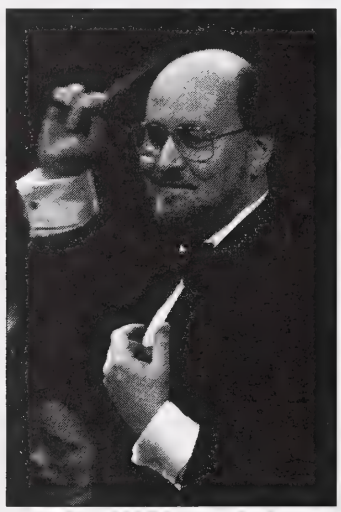
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Gustav Mahler
Symphony No. 7



Gustav Mahler was born at Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He composed the second and fourth movements of what became his Seventh Symphony during the summer of 1904 and added the remaining three movements the following summer. Mahler himself conducted the first performance of the work on September 19, 1908, in Prague. Frederick Stock led the Chicago Symphony in the first American performance on April 15, 1921. The Boston Symphony Orchestra first played the Seventh under Serge Koussevitzky on October 15, 1948. The orchestra's only other performances were given by William Steinberg (December 1970 and March 1971 in Boston, with tour performances in London, Vienna, and Paris the following month), Seiji Ozawa (April 1980), Bernard Haitink (November 1985), and, again, Seiji Ozawa (the most recent subscription performances, in March 1989). The symphony is scored for two piccolos, four flutes (the third doubling as second piccolo), three oboes, English horn, E-flat clarinet, three clarinets, bass clarinet, three bassoons, contrabassoon, tenor horn in B-flat, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam-tam, triangle, glockenspiel, tambourine, cow bells, tubular bells, mandolin, guitar, two harps, and strings.

No composer ever found the medium of song so powerful a generating force for his symphonies as did Mahler. Even his purely instrumental works are imbued with the spirit of his song compositions, and analysts have grouped them into categories according to their varying connections with his song output. It was after completing his First Symphony (composed 1884-87) that Mahler discovered and began to exploit the folk-oriented poems of *Des Knaben Wunderhorn.* From that point to the turn of the century, all of his work was infused with the influence of the *Wunderhorn* poems, either because he set the texts as songs and incorporated them into the Second, Third, and Fourth symphonies, or because he adapted song settings into symphonic form ("St. Anthony of Padua's Sermon to the Fishes" was composed as a song and simultaneously expanded in purely instrumental form as a movement of the Second Symphony). Thus all three of the symphonies composed at that time are referred to as the *Wunderhorn* symphonies.

But in 1901 Mahler began to set the poetry of Friedrich Rückert. The songs that came out of this new interest were less "folkish," more internalized; they are characterized by an almost chamber-music delicacy of orchestration, a feature that was to be more and more apparent in Mahler's symphonies, however large the orchestral forces grew. To Rückert's texts Mahler composed his greatest song cycle, *Kindertotenlieder* (*Songs on the Death of Children*), and a set of unrelated songs including one of his most typical and best-known, "*Ich bin der Welt abhanden gekommen.*" The "Rückert symphonies"—the Fifth, Sixth, and Seventh—are grouped together partly because of expressive connections with the Rückert songs, partly because they form a purely orchestral trilogy nestled between symphonies that require vocal forces for their execution, and partly because of internal connections that make them as a group more similar than different.

All three of these purely orchestral symphonies lack any explicit program, but Mahler no doubt still felt the same way as he had in 1896, when he wrote to Max

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Marschalk concerning his First Symphony, which had once had a sort of literary program that Mahler later suppressed:

> I worked out the title and these explanatory notes retrospectively. My reason for omitting them this time was not only that I thought them inadequate—in fact, not even accurate or relevant—but that I have experienced the way the audiences have been set on the wrong track by them. Believe me, even Beethoven's symphonies have their inner programs, and closer acquaintance with such a work brings understanding of the development of feeling appropriate to the ideas. It will eventually be the same with my works.

As far as Mahler's Fifth, Sixth, and Seventh symphonies were concerned, "closer acquaintance" was for a long time difficult to achieve, since they were performed rarely or only in excerpts (such as the famous Adagietto of the Fifth). But the availability of recordings—and no composer has benefited so much as Mahler from the arrival of long-playing records—allows anyone to develop the kind of familiarity Mahler felt was necessary to appreciate the "inner program."

During the years of the "Rückert symphonies," Mahler spent the winter months in the post of General Music Director of the Vienna Opera, supervising one of the most brilliant periods in the history of that institution. Of necessity he was a "summer

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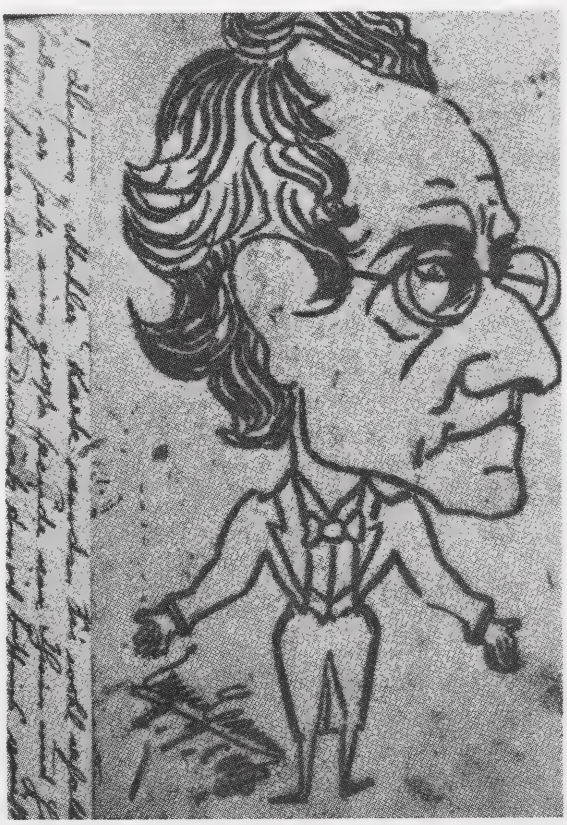
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composer," since details of administration and performance took up his attention in the winter (and he characteristically threw himself into each project with full energy). So during the summers he and his family went to a vacation home in Maiernigg on Lake Wörth in Carinthia; here he completed the Fourth and began the Fifth symphonies before his marriage and later finished the Fifth through Eighth symphonies, all with remarkable speed. (That region of Austria must be overflowing with music; it is the same lake where Brahms had summered when he wrote his Second Symphony, Violin Concerto, and G major violin sonata.)

These years of rapid and confident composition corresponded to the earliest and happiest years of Mahler's marriage to Alma Maria Schindler, a period that also saw the births of their two daughters, to whom Mahler was intensely devoted. Apparently Alma's influence and support and the joys of family life were a strong impetus to creation. This is especially obvious if we compare Mahler's output from his marriage in 1902 to 1907—four huge symphonies—with the entire twenty years preceding—four symphonies, a cantata, and songs. Clearly he was feeling his abilities in the most positive sense during these years, and he composed with remarkable fluency. And, despite the quite unflattering picture that Alma painted of Mahler in her memoir of their life together (written, of course, after his death, when he could not object), Mahler was not the neurotic psychological cripple filled with death-yearnings that is often portrayed. In fact, until very recently, most biographers have emphasized the undoubted oddities and quirks and ambivalent elements of his character, colored by Alma's recollections, and overlooked the energy and vitality that he displayed as well.

Mahler's regimen in Maiernigg was vigorous. It began with a dive into the lake and an underwater swim as long as he could hold his breath; it continued later in the day with a hike—always taken at a bold clip—and mountain climbing. All this activity, it seems, was put to the service of generating and working out musical ideas. He had already completed the Fourth Symphony there in 1900 and began the Fifth along



A caricature of Mahler by Enrico Caruso



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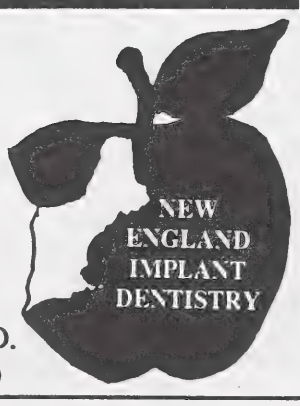
with some Rückert settings in 1901, the summer before he met Alma. By the following summer he was married to her, and she was expecting the birth of their first child (the wedding had been hastened a bit by her pregnancy). During that summer he finished the Fifth Symphony, which Michael Kennedy has aptly characterized as Mahler's "*Eroica*," passing from tragedy to triumph. During the summers of 1903 and 1904 he wrote the Sixth Symphony, starting in on the Seventh in the latter year. He finished the Seventh in 1905 and composed most of the Eighth in 1906.

It was during the summer of 1907 that the apparently steady upward course of his career came grinding to a halt. He had already handed in his resignation to the Vienna Opera, though no successor was found until late in the summer. But his elder daughter Maria died on July 5, a devastating blow to the composer, who adored her almost to distraction. Alma's mother, who had come out of Vienna to help in this crisis, herself suffered a heart attack, and the strain affected Alma's heart too. When Mahler jokingly suggested to the doctor that perhaps his heart ought also to be examined, he learned for the first time of a heart lesion, subsequently confirmed by two Viennese specialists. From now on his active life was severely restricted; the pastimes he most enjoyed were to be omitted entirely or drastically cut down. Thoughts of death that had been purely philosophical or mystical now became impending reality. His music, too, responded to the change. Mahler's last three compositions—*Das Lied von der Erde* and the Ninth and unfinished Tenth symphonies—all express in various ways and with ineffable delicacy his sense of the fragility of life and the sorrow of leavetaking.

But the Rückert symphonies predate the crisis, and although some of them deal with tragic themes, the overall character of the three is affirmative. This is especially true of the Fifth and Seventh, the pillars surrounding the "*Tragic*" Symphony, as Mahler called the Sixth for a time. The two gigantic flanking works show a number of similarities. Both begin in a minor key a semitone below the concluding key (which in both cases is in the major mode). In both, the overall structure consists of five movements grouped into a subdivision of three units (though the groupings are differently accomplished). When one adds to this the fact that the opening theme of the Seventh bears a striking resemblance to that of the Sixth, it is easy to see why the Seventh has been branded as "repetitive." But the sequence of moods is very different, and the diverse character of the different movements yields all in all an effect quite different from that of either of the earlier works. And the fact that Mahler confessed to having written the second and fourth movements a full year before the rest has allowed easy potshots from those who wish to claim that the piece lacks unity. But it is the end product that determines whether it is unified, not the circumstances of its composition.

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After he had finished the second and fourth movements, Mahler had great difficulty in deciding how to fit them into a symphony. It was basically a problem of finding a way into the work, a way of beginning the other movements (and even of determining their basic mood), and of fitting the whole together. The problem lingered unsolved during the winter season of 1904-05. When the solution came to him during his vacation at Maiernigg, it was unexpected but welcome, as he recalled in a letter to Alma written in 1910, five years after he saw the way out of his difficulty:

> In art as in life I am at the mercy of spontaneity. If I had to compose, not a note would come . . . I made up my mind to finish the Seventh, both Andantes of which were then on my table. I plagued myself for two weeks until I sank into gloom . . . then I tore off to the Dolomites. There I was led the same dance, and at last gave it up and returned home . . . I got into the boat to be rowed across.

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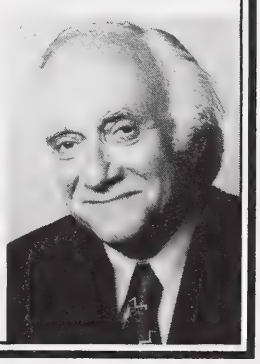
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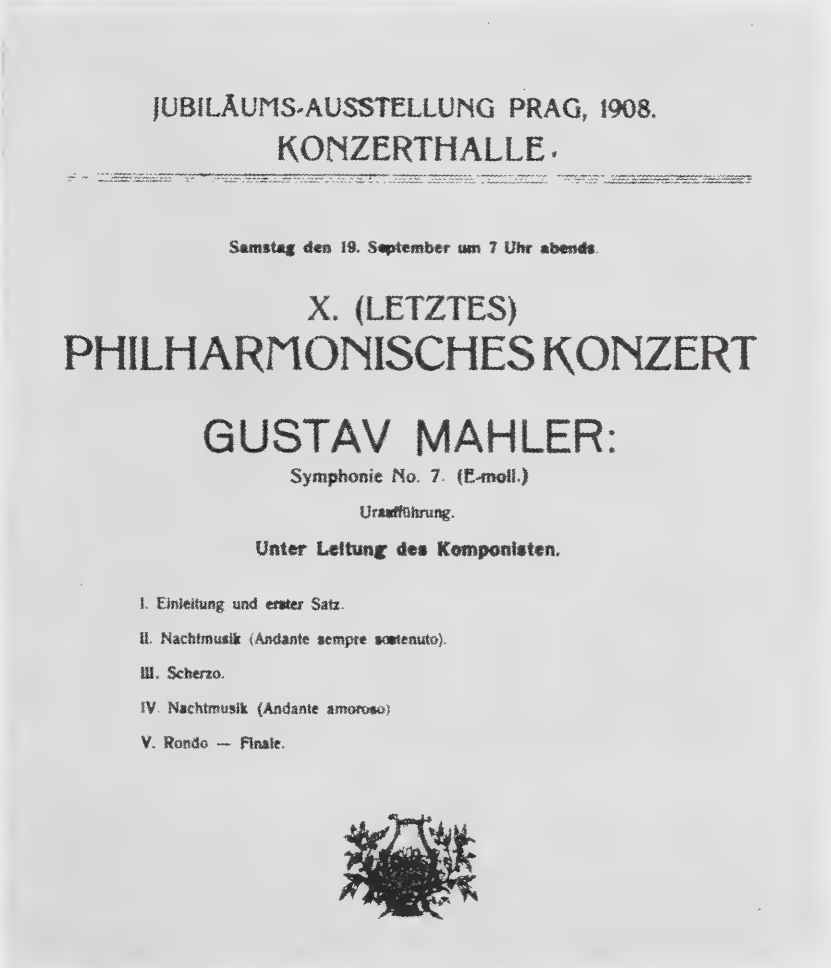
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> At the first stroke of the oars the theme (or rather the rhythm and character) of the introduction to the first movement came into my head—and in four weeks, the first, third and fifth movements were done.

Once the impasse had been breached, the music came virtually in a flood, music of vigorous and assertive character, in the first and last movements, to provide the balancing "day" for the "night" of the three middle movements.

The symphony had to wait three years for its premiere, and Mahler's life had changed dramatically since he had written this music. The positive and vigorous man had been battered by death in the family and his own ill health. He had composed nothing during the fateful summer of 1907 and spent that of 1908 feeling ever more strongly the intimations of his own mortality. On the most casual stroll it was necessary to stop and check his pulse. As Alma recalled that summer, "Every excursion, every attempt at distraction was a failure." In September he journeyed to Prague to conduct the premiere. Although a number of Mahler devotees followed him there for the event (among them Arnold Schoenberg, Alban Berg, Otto Klemperer, Ossip Gabrilowitsch, and Artur Bodanzky), Mahler himself was uncertain about the piece and nervously kept revising the orchestration up to and beyond the performance. All in all, the piece enjoyed no more than a *succès d'estime* with the public. Perhaps Mahler, as conductor, could no longer join in the sense of affirmation that the symphony as a whole produces. His mood at the time is aptly characterized by his philo-



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III. Scherzo.

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sophical reaction to an indignant trumpeter's query (which he reported in a letter to Alma):

> One of the trumpeters asked Bodanzky in despair: "I'd just like to know what's beautiful about blowing away at a trumpet stopped up to high C-sharp." This made me think deeply about the lot of man, who also cannot understand why he must endure being "stopped" to the piercing agony of his own existence, cannot see what it's for, and how his screech is to be attuned to the great harmony of the universal symphony of all creation.

Though the public at large may have been cool to the new symphony, at least one composer expressed himself directly to Mahler in terms of warmest praise. Arnold Schoenberg wrote to him before the year was out that he had especially admired the Seventh Symphony (and the Third before it) for a sense of balance and artistic harmony, and an avoidance of artificially whipped-up excitement (which he had sometimes felt elsewhere in Mahler's work). Schoenberg concluded with words that might seem incredible: "I have regarded you as a classic. But a classic which is still a *model* for me." Few observers of the time saw in these gigantic and complex symphonic structures an organization and control that might make them worthy of being called "classic"!

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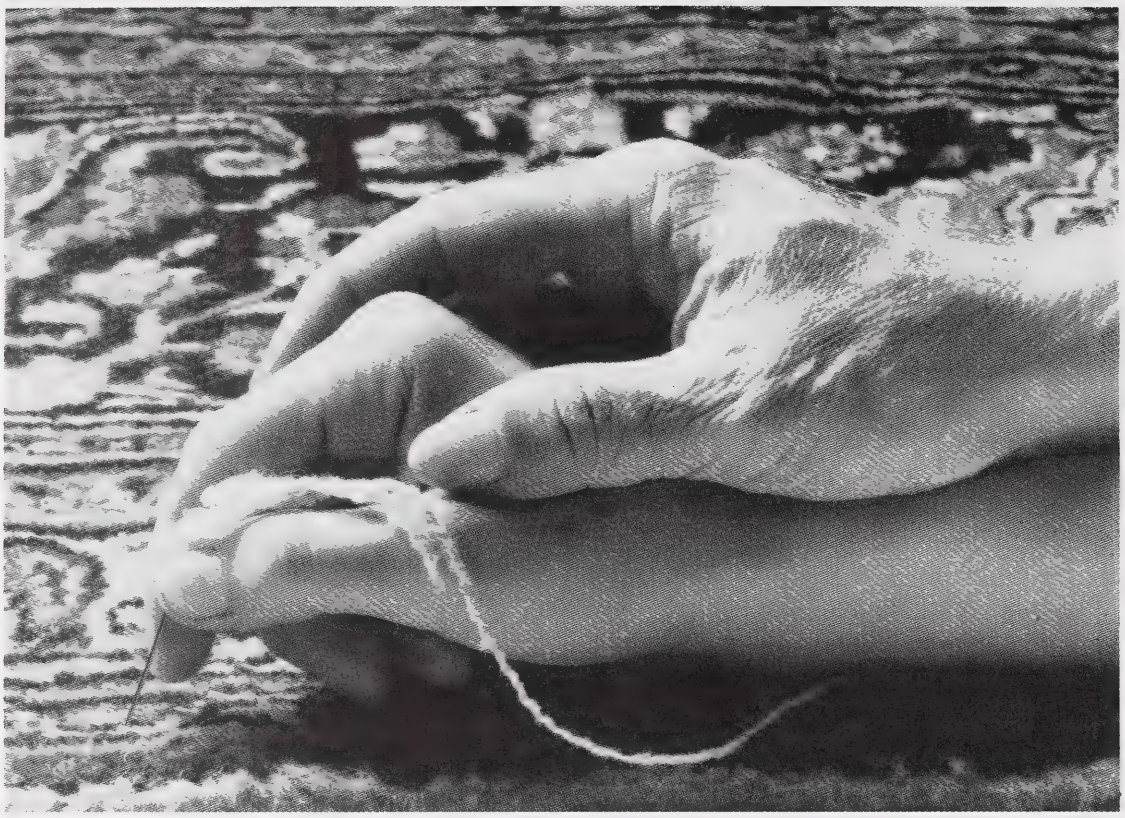
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As with most of Mahler's symphonies, the composer draws his ideas from a wide range of sources and creates with them a cosmos. Marches, fanfares, waltzes, Ländler—these and more are taken up into Mahler's musical stew, to be transformed and recast through counterpoint and orchestral color into new patterns and relationships. The first movement is built up largely on march figures—fanfares and dotted rhythms. The slow introduction, on a B minor triad with added sixth, is a soft rhythmic tattoo in woodwinds and strings, over which a solo tenor horn introduces a wide-ranging theme with the same sharply dotted rhythm; the energy builds gradually to the E minor allegro of the principal theme. The falling fourth of this first allegro theme, played on horns and cellos, reappears in progressive intensifications, finally becoming entire chords built up of fourths, a striking new means of harmonic construction. (This may be, in part, what recommended the movement to Schoenberg, who had used similar kinds of chords in his Chamber Symphony, Opus 9, composed after Mahler had finished his Seventh, but before it was performed.) The C major second theme (marked to be played "with great dash") is an expressive, sugar-sweet Viennese tune (though not in waltz time) with passing chromatic harmonies and pauses on climactic high notes. The sprawling sonata structure is built on these few ideas and their derivatives.

The second, third, and fourth movements form a trilogy of nocturnal pieces, with varying night moods, the first and last of the three specifically called "night music" by the composer. *Night Music I* is about major and minor keys (simultaneously sometimes), moonlit elegance, hints of a fandango rhythm. The scherzo is skittery and uncanny, an ironic counterpoise to the other two movements. *Night Music II* is an amorous serenade—this is clear from the plucked string sounds of mandolin, guitar, and harp. At the outset the solo violin sings a languishing lover's refrain that punctuates the proceedings.

For the rondo-finale, Mahler composed an energetic C major movement that might bear, as a whole, the marking given to the timpani at the opening: "with bravura." It is openhearted and jolly, with some apparent touches of parody. The purposeful theme marching up the scale in horns and strings against lively sixteenth-note figurations in the woodwinds could well represent Wagner's mastersingers (who march to the same drummer in the same key). A huge long-held C major climax is cancelled by an overlapping A-flat chord in the woodwinds, leading to a new tune in A-flat. Some commentators have pointed out that it begins with the same contour as Lehár's famous *Merry Widow* waltz (though not in 3/4) and conclude that Mahler is parodying the popular operetta, which was produced in 1905. But they overlook the fact that Mahler finished this movement during the summer, whereas Lehár's rich and charming widow did not begin winning hearts in Vienna and throughout the world until the following December. In a sense, this entire last movement is a reversion to the style of the *Wunderhorn* symphonies; it is lighter in mood than the rest of the piece until the very end, when the allegro theme from the opening movement returns with repetitions in a kaleidoscopic series of keys, a powerful affirmation still hinting at questions that remain.

—Steven Ledbetter



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The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in The New Grove Dictionary of Music and Musicians; it has been reissued in paperback, along with the Grove articles on Janáček, Richard Strauss, and Sibelius, in *The New Grove Turn of the Century Masters*. Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Going by increasing size, we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Henry-Louis de La Grange's *Mahler* (Doubleday) is an extremely detailed biographical study. Only one volume has been published in English yet, although the second and third volumes are out in the original French. It will be the standard biographical study for many years. Donald Mitchell's perceptive and detailed study of the music now runs to three volumes with a fourth volume yet to come; the series consists of *Gustav Mahler: The Early Years*, *Gustav Mahler: The Wunderhorn Years*, and *Gustav Mahler: Songs and Symphonies of Death* (California; the second volume available in paperback). The extremely detailed study is informed by a strong musical intelligence. Alma Mahler's autobiography *And the Bridge Is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) offer essential source material, but they must be treated with caution and considerable skepticism. The most recent edition of the latter book provides important corrections by Donald Mitchell and Knud Martner. Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need. Once the stepchild of Mahler's symphony output, rarely performed and still less frequently recorded, the Seventh now boasts a remarkable number of fine performances on disc. Seiji Ozawa's performance with the Boston Symphony Orchestra has recently been released by Philips, paired with *Kindertotenlieder*, with Jessye Norman as soloist. Other recommended performances include Claudio Abbado's with the Chicago Symphony Orchestra (DG), Eliahu Inbal's with the Frankfurt Radio Symphony Orchestra (Denon), Leonard Bernstein's with the New York Philharmonic (DG), and Sir Georg Solti's with the Chicago Symphony (London).

—S.L.

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Simon Rattle



Since winning the John Player International Conductor's Competition in 1974 at age nineteen, Simon Rattle has achieved extraordinary acclaim even while pursuing unusual and challenging twentieth-century repertory and limiting his appearances to a handful of orchestras and opera companies. Born in Liverpool in 1955, the youngest child of musical parents, Mr. Rattle studied piano and percussion; he made his first professional appearance at eleven, as percussionist with the Royal Liverpool Philharmonic and the National Youth Orchestra with Pierre Boulez. Five years later he switched to conducting, as a student of John Carewe. As a winner of the John Player Competition he became assistant conductor of the Bournemouth Symphony Orchestra and the Bournemouth Sinfonietta for three years. He made his Glyndebourne debut at twenty and appeared with the Philharmonia Orchestra at London's Royal Festival Hall two years later. In 1978 he was appointed associate conductor of the Royal Liverpool Philharmonic and the BBC Scottish Orchestra, positions he held until his appointment in the summer of 1980 as principal conductor and music director of the City of Birmingham Symphony Orchestra, his current position. Mr. Rattle made his North American debut at twenty-four with the Los Angeles Philharmonic, of which he is currently principal guest conductor. He has also been artistic director of the London Choral Society, principal guest conductor of the Rotterdam Philharmonic, and artistic director of London's South Bank Festival. Mr. Rattle also appears regularly with the London Sinfonietta and the Philharmonia. Engagements as a guest conductor have brought him to Boston, Chicago, Cleveland, Montreal, San Francisco, and Toronto; he has also been heard with major orchestras in Germany, Scandinavia, Holland, and Israel and recently began a long-term guest-conducting arrangement with the Berlin Philharmonic. As an opera conductor, he has conducted acclaimed productions at Glyndebourne (including the first British production of *Porgy and Bess*, which he subsequently recorded), Scottish Opera, English National Opera, Los Angeles Opera, and Covent Garden. Mr. Rattle focuses most of his time and energy on his work with the City of Birmingham Symphony Orchestra; in his work with that ensemble and the London Sinfonietta he has earned a reputation as an innovative and daring programmer, and as a champion of twentieth-century music. An exclusive Angel/EMI artist, he has recorded music of Janáček, Weill, Rachmaninoff, Mahler, Schoenberg, Nielsen, Messiaen, and Stravinsky; his discography with the Philharmonia, Los Angeles, and Birmingham orchestras numbers some thirty releases. In addition, he and the City of Birmingham Symphony Orchestra have made a number of television documentaries for BBC and Central Independent Television. Also a scholar of literature, Mr. Rattle gave up his conducting responsibilities in 1980-81 to study English and American literature at Oxford University. In Queen Elizabeth's 1987 New Year's Honours he was made a C.B.E. for his services to music. That same year marked the publication by Faber and Faber of Nicholas Kenyon's *Simon Rattle: The Making of a Conductor.* Mr. Rattle's previous Boston Symphony appearances have included two subscription programs in November 1983 and two programs in March 1987.



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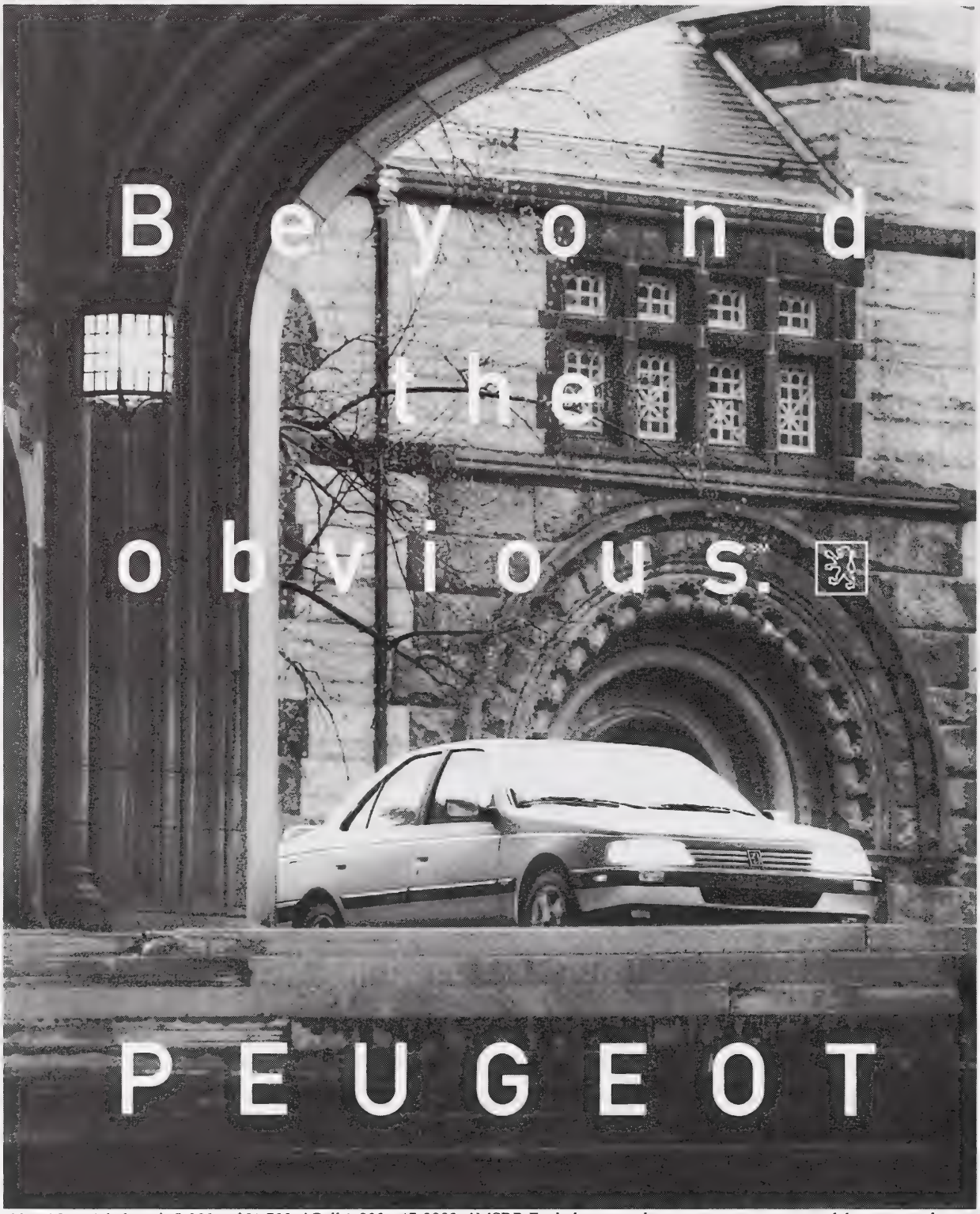
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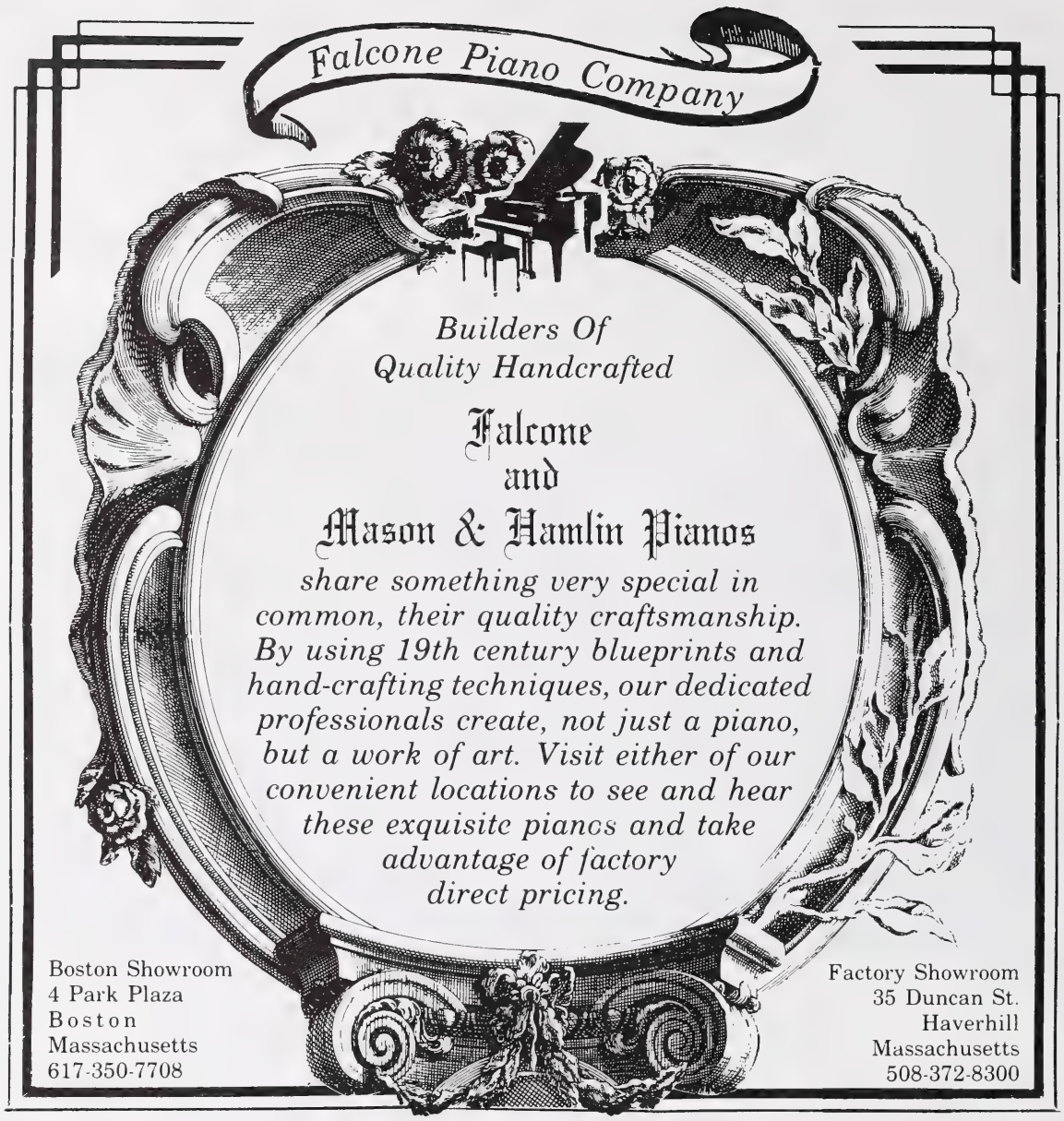
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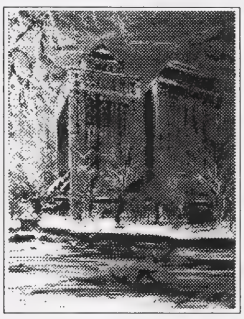
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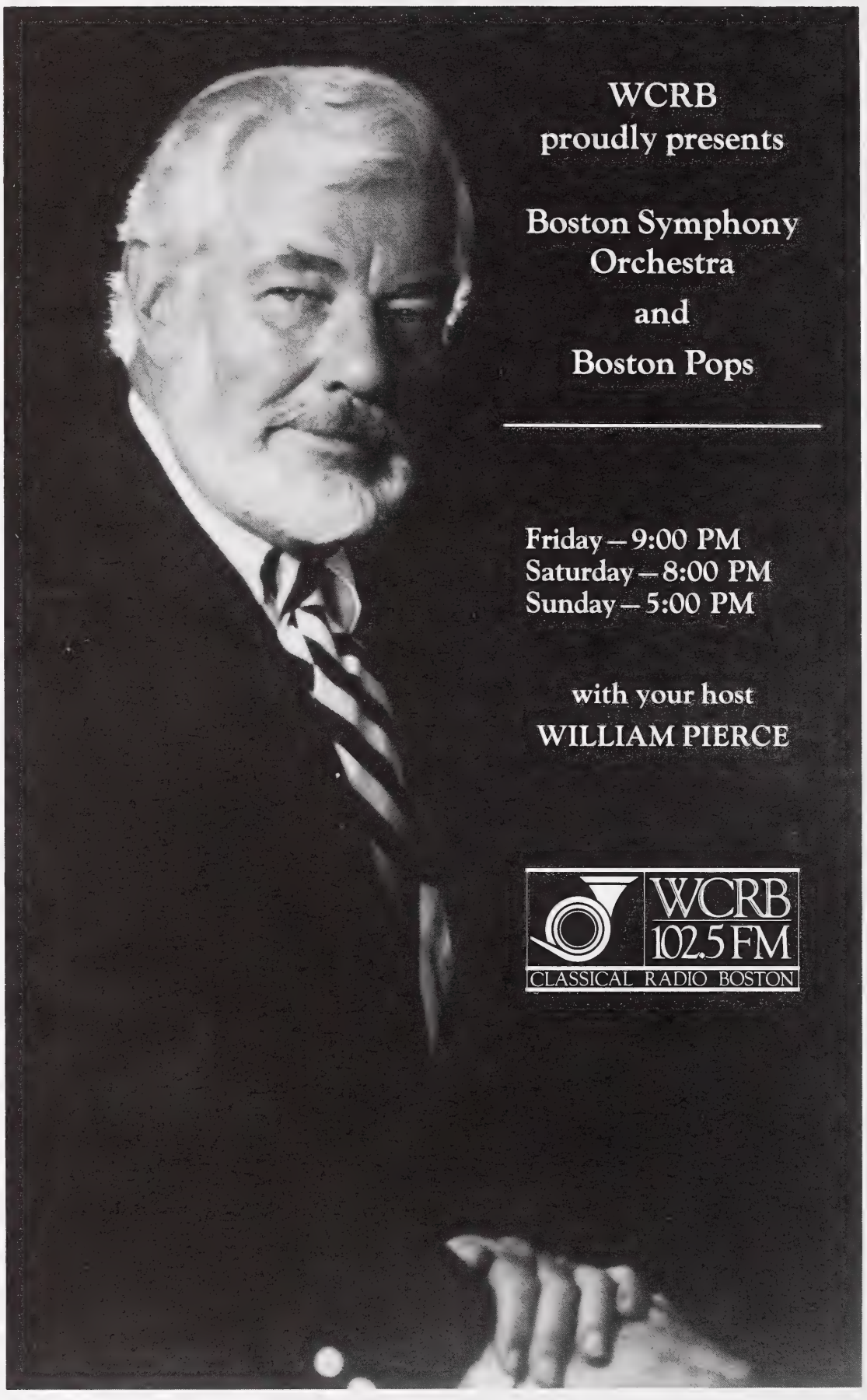
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Next Program . . .

Thursday, February 28, at 8
Friday, March 1, at 2
Saturday, March 2, at 8

SIMON RATTLE conducting

MOZART

Choruses and Interludes for the play
Thamos, King of Egypt

Maestoso (Chorus of Priests and Virgins: "Schon weichet dir, Sonne")
Maestoso—Allegro
Andante
Allegro—Allegretto—Adagio
Allegro vivace assai
Adagio maestoso—Allegretto—Allegro vivace—Moderato (Chorus of Priests and Virgins: "Gottheit über alle mächtig")
Allegro
Andante moderato—Allegro (High Priest and Chorus: "Ihr Kinder des Staubes")

LYNNE DAWSON, soprano
ELISE ROSS, soprano
DONALD KAASCH, tenor
JAMES PATTERSON, bass
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

INTERMISSION

ADAMS

Harmonium, for chorus and orchestra
Settings of texts by John Donne and Emily Dickinson

1. Negative Love (John Donne)
2. Because I Could Not Stop For Death (Emily Dickinson)
3. Wild Nights (Emily Dickinson)

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Coming Concerts . . .

Thursday 'D'—February 28, 8-9:50
Friday 'A'—March 1, 2-3:50
Saturday 'A'—March 2, 8-9:50

SIMON RATTLE conducting
LYNNE DAWSON, soprano
ELISE ROSS, soprano
DONALD KAASCH, tenor
JAMES PATTERSON, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART	Music from *Thamos, King of Egypt*
ADAMS	*Harmonium*

Thursday 'A'—March 14, 8-9:45
Friday 'B'—March 15, 2-3:45
Saturday 'B'—March 16, 8-9:45
Tuesday 'C'—March 19, 8-9:45

CHRISTOF PERICK conducting
THOMAS ZEHETMAIR, violin

WAGNER	*Siegfried Idyll*
MOZART	Violin Concerto No. 5 in A, K.219
STRAUSS	*Le Bourgeois gentilhomme*, Suite

Thursday 'B'—March 21, 8-9:35
Friday 'A'—March 22, 2-3:35
Saturday 'A'—March 23, 8-9:35
Tuesday 'C'—March 26, 8-9:35

HEINZ WALLBERG conducting

BRUCKNER	Symphony No. 8

Thursday 'C'—March 28, 8-9:45
Friday 'B'—March 29, 2-3:45
Saturday 'B'—March 30, 8-9:45
Tuesday 'B'—April 2, 8-9:45

MAREK JANOWSKI conducting

BEETHOVEN	Symphony No. 4
SCHUBERT	Symphony in B minor, *Unfinished*
WAGNER	"Good Friday Spell" from *Parsifal*

Thursday 'B'—April 4, 8-9:50
Friday 'B'—April 5, 2-3:50
Saturday 'B'—April 6, 8-9:50

ROGER NORRINGTON conducting
JEANNE OMMERLÉ, soprano
D'ANNA FORTUNATO, mezzo-soprano
JEFFREY THOMAS, tenor
NATHANIEL WATSON, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART	*Ave, verum corpus*
HAYDN	Mass in B-flat, *Harmoniemesse*
MOZART	Symphony No. 41, *Jupiter*

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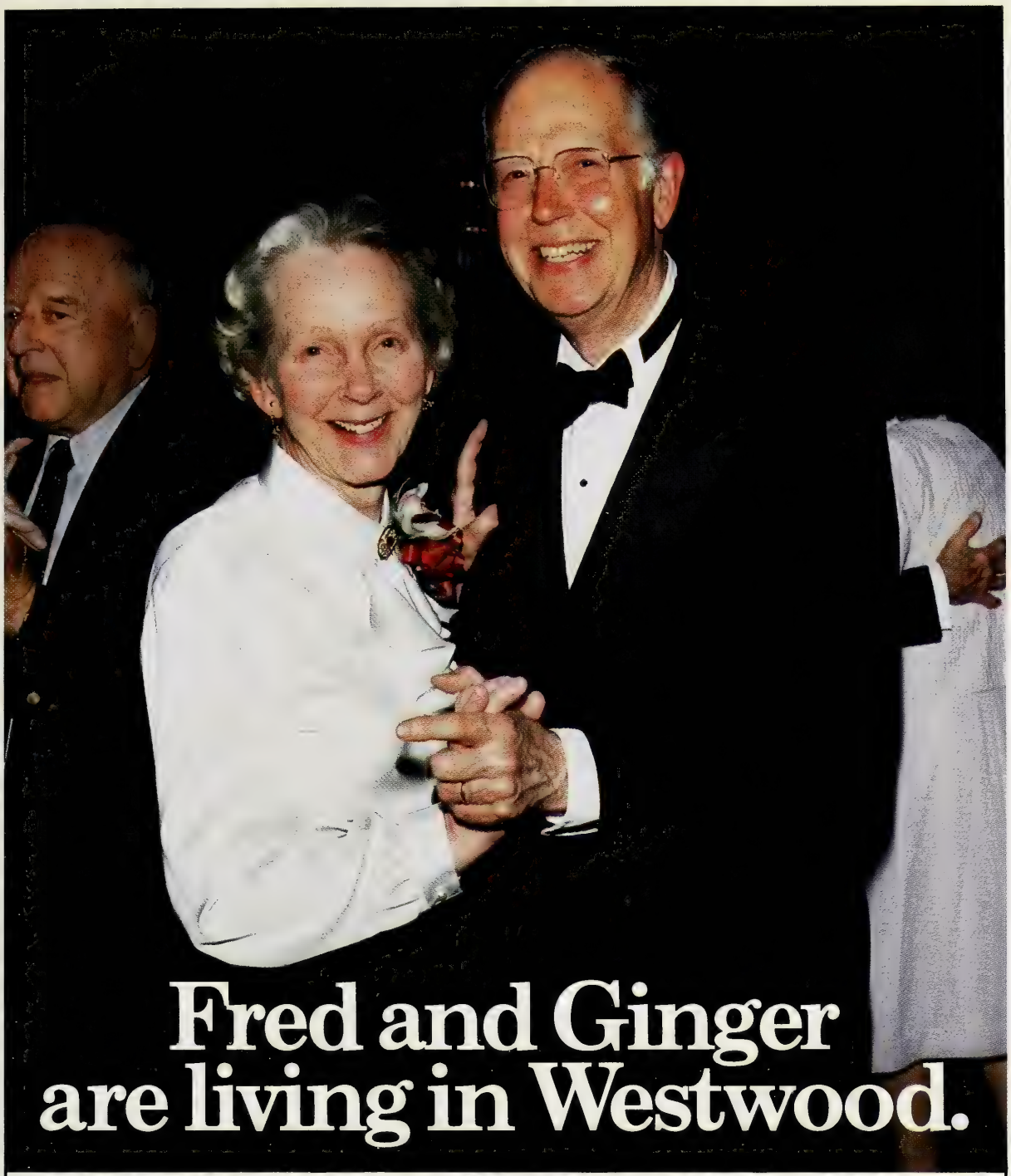
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February 24, 1991

Dear Friends:

I am pleased to welcome you to the final concert of Collage's 18th season. This is an exceptional program for several reasons. First, it represents a unique collaboration between three distinguished organizations: COLLAGE New Music, the Boston Symphony Orchestra, and the MIT Media Lab. The scope of this concert and the size of the venue represent an extraordinary opportunity for COLLAGE New Music. Furthermore, even though electronics and computers have been an integral part of our society for some time, they are relatively experimental in the arts.

Tonight's concert realizes another kind of collaboration: live instruments in conjunction with the latest computer technology in a formal performance setting. One of the considerations in preparing for this event was to ensure we could fill the hall with sufficient sound. I think you will discover we have conquered this challenge.

Four pieces you will hear tonight represent a successful advancement in the use of electronics with live instruments. The program features a composition with tape, two with interactive computers, and a new work with live computers.

COLLAGE New Music is extremely grateful for the support of the MIT Media Lab, Yamaha Corporation of America, and the Boston Symphony Orchestra for helping make this program possible.

Recent economic conditions, including drastic reductions in state and federal funding, have made arts organizations extremely vulnerable. We appreciate your support and look forward to seeing you at our concerts next season. If you wish, fill out the form on the following page and we will notify you of COLLAGE New Music's future events.

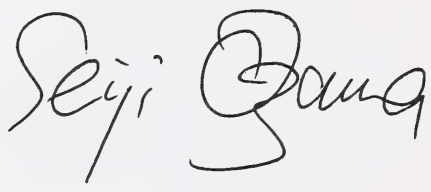
Enjoy,

Frank Epstein

Frank Epstein
Music Director
COLLAGE New Music

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

On behalf of the Boston Symphony Orchestra, it is a pleasure for me to welcome you to tonight's concert at Symphony Hall. This performance represents a very special collaboration between the Boston Symphony Orchestra, COLLAGE New Music, and the MIT Media Lab. Many of COLLAGE's members are Boston Symphony musicians. Together with a number of distinguished guest artists, they will present a unique program that combines the musical talent of live performers with some of the latest advances in computer and electronic technology. Because of these different elements, this music is very different from the kind of program the Boston Symphony usually presents. I think this kind of diversity is wonderful and healthy for the state of our art. I hope all of you present tonight will leave Symphony Hall with an even greater musical curiosity and appreciation of music in all its forms.



Seiji Ozawa
Music Director
Boston Symphony Orchestra

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Music, Computers, and the MIT Media Lab
by Tod Machover

It is truly amazing how fast "computer music" has evolved from its beginnings as a mysterious, slightly threatening, and rather peripheral art/technology endeavor into a pursuit that has very much entered the musical mainstream, in ways ranging from tonight's collaboration between the Boston Symphony Orchestra, COLLAGE, and the MIT Media Lab, to the production of most popular music and film scores these days which use "computer music" techniques in such pervasive and convincing ways that most of us hardly even notice them.

The first experiments with computers in music took place in the late 1950s. Interestingly, at first they didn't involve trying to produce sound with the computer, but actually attempted to get the computer to compose, either by imitating classical music (such as Lejaren Hiller at the University of Illinois) or by creating unprecedented structures based on mathematical equations (Iannis Xenakis in Paris)–neither very convincingly! The 1960s led to the first experiments with sound synthesis on computers. Initially, researchers were euphoric that the general-purpose computer would be able to produce "any sound in the universe." But they soon realized that computers could only reproduce sounds that could be precisely described, and that there was simply not enough knowledge about the acoustics of natural instruments and voices, to say nothing of "imaginary sound," to make this possible. So, the mid-'60s to mid-'70s were spent, first at Bell Laboratories in New Jersey, and then at a handful of research universities, mostly in the United States, conducting exhaustive studies into the behavior and description of sounds, and into the invention of computer techniques to synthesize these sounds efficiently and effectively. By the mid-'70s, computers were capable of producing enough interesting sound to have attracted the attention of many open-minded musicians, who began demanding that these machines be made easier and more "intuitive" to use. From 1975-1984, much work was done to allow musicians to describe and change sounds with various forms of graphic notation, rather than by using punch-cards or teletypes. And during this period, the first specialized "digital synthesizers" were designed (by New England Digital, Fairlight, and at IRCAM in Paris, for instance) that allowed computer sound to be produced immediately, in "real-time," rather than after the long hours of calculation that had previously been the case.

But the biggest revolution in computer music came in the mid-80s, when three important developments occurred almost simultaneously: 1) several industrial manufacturers of musical instruments (notably Yamaha) discovered computer sound techniques that could be included in their keyboard instruments at low cost; 2) the explosion of personal computers made it possible for the average musician to have a home or studio system that could harness the power of these synthesizers with easy-to-operate, and surprisingly versatile, software; and 3) the music industry agreed on a common standard, called MIDI, that allowed any synthesizer and any computer to be interconnected and to "talk to each other," sending musical instructions and sounds back and forth.

That meant that, starting in about 1985, computer music was no longer

solely confined to large research institutions, but became a common tool to many composers and performers, leading to a technical and aesthetic explosion. Even more important, it meant that the field of computer music had reached a first level of maturity, which is now allowing it to ask the deeper and more significant questions that will concern it in the decades to come: How can sophisticated computers add to our idea of live musical performance, augmenting existing instruments and suggesting models of new ones? How do new sounds and structures made possible by computers enable innovative musical forms, aesthetic positions, and expressive messages? How do computational models of music give us a more profound understanding of how music works, of why in fact we like it so much in the first place, and what this tells us about ourselves as thinking and feeling human beings.

MIT has always been at the forefront of research in computer music, and is currently positioned to be one of the centers most likely to shape this field significantly in the coming years. Computer music came to MIT in 1971, when Barry Vercoe–a composer trained in New Zealand and at the University of Michigan, and who had done innovative and important research at the prestigious Princeton University computer music studio–founded the MIT Experimental Music Studio. This center quickly became one of the major world centers for computer music, concentrating on basic audio research, the design of software tools for musicians (producing the widely used Music 11 sound synthesis language), and real-time performance technology (such as the celebrated Synthetic Performer project). From 1971-1984, over 100 composers worked at the EMS, as part of academic courses, intensive summer workshops, and through a commissioning program. The EMS also organized a concert series which consistently presented important new music involving computers from around the world.

In 1985, the Experimental Music Studio became part of MIT's new Media Laboratory. The Media Lab was the brainchild of Jerome Wiesner, president of MIT in the 1970s, and Nicholas Negroponte, now the Lab's director. The Lab's charter is "to invent and creatively exploit new media for human well-being and individual satisfaction." In just five years, it has become a world-famous model for a new kind of institution: one that combines creative expression, technological innovation, and reflection on human thinking, to improve both the content and the context of our future media. The Media Lab is organized into twelve research groups, ranging from music to interactive cinema to holography to the study of knowledge and learning. A full graduate study program is offered, and each group pursues research projects independently, and in collaboration with other relevant groups in the Lab.

Music activities take place in what is now known as the Lab's Music and Cognition Group. Besides Barry Vercoe, the full-time members of this group are: Marvin Minsky, one of the founders of the field of Artificial Intelligence and an important theorist in the mental functions that allow us to create and enjoy music; Kenneth Haase, a theorist of human creativity; and myself, trained as a composer, but long involved in expanding the aesthetic potential of new technology, and in exploring the human implications of new cognitive theories. In addition, there are approximately fifteen full-time graduate students,

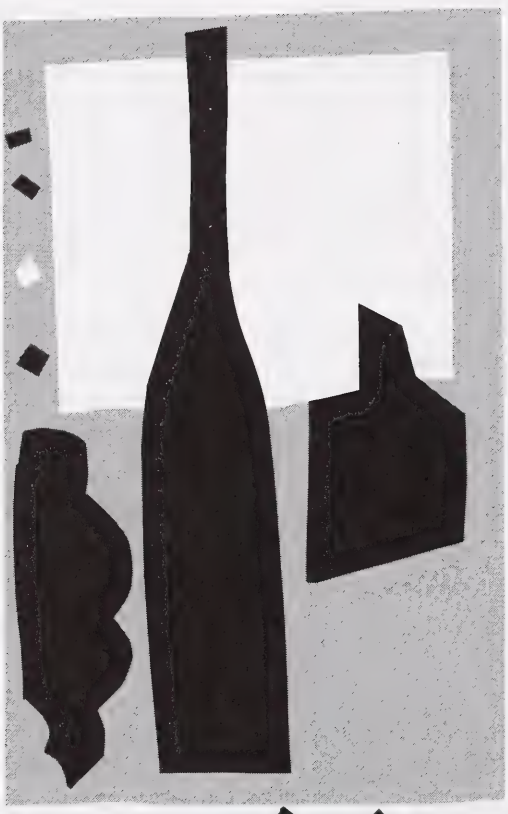
musician/scientists, working in the group; another ten or so MIT undergraduates assisting on research projects; a fairly large number of composers and scientists enrolled in various courses offered by our group members; and a stream of outside composers (such as Morton Subotnick, Anthony Davis, and Jonathan Harvey) invited to work on projects or realize compositions at the Media Lab.

Tonight's program has been chosen to represent the diversity of musical activity at the MIT Media Lab, and to demonstrate that computer music has come of age and is capable of communicating the most varied expressive messages. The technology used in tonight's program is also quite different for each piece, and represents various of the Media Lab's preoccupations. Peter Child's *Ensemblance* is a significant addition to the now well-established genre of combining live instrumentalists with a pre-recorded, computer-generated tape. This technique has proved to be so attractive to composers since it provides a logical way to extend the capabilities of existing instruments (especially sonically), where the accompaniment can be precisely shaped and "fine-tuned" in the production studio. Jonathan Harvey extends this model, by supplementing the computer tape used in *From Silence* with live computer processing of several of the performing instruments, and with three electronic keyboards that inject layers of electronic sound into the performance under the conductor's musical guidance.

Robert Rowe's *Banff Sketches* and my own *Towards the Center* carry this model of live, interactive computer performance even further. Rowe has set up an environment where the computer acts as a creative member of a performing duet. Programmed to detect certain "features" in the piano part that it is "listening to," Rowe's computer makes up its own appropriate musical response according to musical rules that he has previously fed into the machine. In this way, the computer becomes a sort of independent, but equal, musical partner to the live performer. My own approach to live computer performance has been to develop what I term "hyperinstruments," in conjunction with Joseph Chung and a team of excellent musician/scientists at the Media Lab. Our idea has been to use the computer's knowledge of, and sensitivity to, a live human performer to enhance and expand the musical virtuosity of that performer. This can happen in many different ways: by adding computer embellishments and ornaments; by generating many levels of richly orchestrated sonorities; by allowing the performer to "shape" complex musical events which have been pre-programmed into the machine; by increasing rhythmic precision or, conversely, by allowing for great rhythmic and textural complexity. The key to "hyperinstruments," however, is that the control of the interactive system must always remain with the virtuosic performer, and the computer extension of playing must always feel as if it is a natural extension of that performer's gestuality and musical interpretation. Approaches such as this, as well as Rowe's, Child's, and Harvey's, point to a time in the not-too-distant future when sophisticated computers will be thoroughly integrated into large instrumental ensembles, perhaps even into symphony orchestras, creating a new kind of musical hybrid, both sonically and compositionally.

In terms of style of musical expression, anyone listening to tonight's concert will quickly become convinced that there is far more diversity here than there is

similarity, and that there is no such thing as a single "computer music aesthetic"–certainly not at the Media Lab! You will hear work ranging from the elegant lyricism of Peter Child, to Robert Rowe's spikey and hard-edged improvisations, to Jonathan Harvey's mystical intensity, to my own combination of rock music-like vitality and classical clarity and control. In fact, it may turn out that it is the very neutrality of the computer, its profound mutability, that allows each composer to shape a world after his or her imagination, and that makes this medium one of the most promising for opening exciting possibilities for truly new musical–and therefore human–experience.



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The Boston Symphony Orchestra
in collaboration with COLLAGE New Music and the MIT Media Lab
Presents

COLLAGE New Music
Performing

Music from the MIT Media Lab
for Live Instruments and Interactive Computers

Sunday, February 24, 1991, at 8 p.m.

COLLAGE New Music, Frank Epstein, *Music Director*

Robert Annis, clarinet
Frank Epstein, percussion
Joan Heller, soprano
Ronan Lefkowitz, violin
Joel Moerschel, cello
Christopher Oldfather, piano
Ann Hobson Pilot, harp

WITH GUEST ARTISTS

Diana Dabby, piano
Eliza Garth, piano
Jane Garvin, flute
Tom Gauger, percussion
Edward Gazouleas, viola
Ian Greitzer, clarinet
David Hoose, conductor
Tod Machover, conductor

ENSEMBLANCE (1982) Peter Child
for Chamber Ensemble and Computer-Generated Sound

Jane Garvin, flute
Ian Greitzer, clarinet
Ronan Lefkowitz, violin
Edward Gazouleas, viola
Joel Moerschel, cello
Frank Epstein, percussion
Thomas Gauger, percussion
Christopher Oldfather, piano
David Hoose, conductor

BANFF SKETCHES (1990) Robert Rowe
for Piano and Interactive Computer System

World Premiere Performance

Christopher Oldfather, Yamaha "Disklavier" Piano

FROM SILENCE (1988) Jonathan Harvey
for Soprano, Ensemble, and Computer-Generated Sounds

Joan Heller, soprano
Ronan Lefkowitz, violin
Edward Gazouleas, viola
Frank Epstein, percussion
Thomas Gauger, percussion
Christopher Oldfather, keyboard
Diana Dabby, keyboard
Eliza Garth, keyboard
David Hoose, conductor

I N T E R M I S S I O N

FLORA (1989) Tod Machover

for Computer-Generated Sounds based on the voice of Karol Bennett
Computer Graphics Images by Yoichiro Kawaguchi

TOWARDS THE CENTER (1988/9) Tod Machover

for Chamber Ensemble and Interactive Computer Hyperinstruments

Jane Garvin, flute
Ian Greitzer, clarinet
Ronan Lefkowitz, violin
Joel Moerschel, cello
Frank Epstein, hyperpercussion
Thomas Gauger, hyperpercussion
Christopher Oldfather, hyperkeyboard
Tod Machover, conductor

AND FOR TONIGHT'S CONCERT

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Paul Zinman, sound designer

Jim Sorenson, audio assistant
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COLLAGE New Music would like to thank the Mellon Foundation, the National Endowment for the Arts, the Massachusetts Cultural Council, and the Polaroid Foundation for their continued support.

MIT Media Lab would like to thank the Yamaha Corporation for its generous support of Hyperinstrument research at the MIT Media Lab, the Yamaha Communication Center in New York for its support of this evening's concert, and the Yamaha Corporation of America for providing the Yamaha Disklavier Piano.

Program Notes

ENSEMBLANCE (1982) Peter Child

When I wrote *Ensemblance*, I was concerned with composing vivid, dramatic music, featuring brilliant virtuosic display and colorful instrumental techniques. It is a work in one movement, with several sharply contrasting sections, and computer entrances generally articulate boundaries between those sections. At the beginning of the piece, pitched material emerges gradually from unpitched, percussive sounds; toward the end of the piece, a closely woven tapestry of instrumental and electronic timbres provides a backdrop for a dramatic piano solo. Connecting these harmonically static areas, the middle sections are more directional, developmental, and polyphonic in character.

The computer sounds, pre-recorded on tape, were generated at MIT using Barry Vercoe's MUSIC 11 (today known as C-Sound) music synthesis language. I designed the computer sounds to mimic the acoustic instruments in various ways, providing the basis for dialogue between the "natural" and "mechanical" elements of the ensemble. *Ensemblance* was commissioned by the Boston Musica Viva, as part of a concert commemorating the centennial of Igor Stravinsky's birth. In homage to him, Stavinsky's famous "Sacre" chord is prominently cited twice in the score.

–Note by Peter Child

Peter Child (born in Yarmouth, England, in 1953) has lived in the United States since 1973. He received his doctorate in composition from Brandeis University; his principal teachers were William Albright, Arthur Berger, Martin Boykan, Jacob Druckman, and Seymour Shifrin. He is currently Associate Professor of Music at MIT. Mr. Child has received awards from such organizations as the League-ISCM, East/West Artists, WGBH Radio, Tanglewood, and New England Conservatory, as well as two Composition Fellowships from the Artists Foundation. He has also received fellowships from the Watson Foundation and the MacDowell Colony, and has been commissioned by numerous performing and funding organizations. His music has been recorded for CRI, and *Ensemblance* will soon be released on Neuma Records. Mr. Child's opera, *Embers*, will be performed at MIT this spring.

BANFF SKETCHES Robert Rowe

Banff Sketches is a composition for two performers, one human, and the other a computer program written by the composer. The computer hears the performance of the human, analyzes it, and contributes to the musical texture a part of its own based on this analysis. There is no score stored in the computer to be played back in performance; all of the music it plays is composed on stage. How it composes is a function of what it hears, and of connections made between the analysis and composition methods by the composer. The analysis classifies features of the human performance (register, speed, harmony, rhythm, etc.) and the way these change over time. The composition methods attached to these classifications are varied throughout the piece, yet the result is not in any sense random. If the computer hears the same thing, it will play the same thing in response. However, it can function equally well with composed or improvised music. *Banff Sketches* takes advantage of this flexibility by presenting the pianist with a fully notated composition, interspersed with some opportunities for improvisation within the logic of the piece. Each

performance will differ to the degree that the human player's interpretation varies. The title is something of an anachronism–*Banff Sketches* is now the composition those sketches became. Still, the idea of a sketch captures an important part of what is different about making music like this with a computer: that performer and composer, working together with software able to adapt to input from both, can fashion a musical environment which is clearly one composition, but with many possible realizations.

–Note by Robert Rowe

Robert Rowe (born 1954 in Marshfield, Wisconsin) received degrees in music history, theory, and composition from the Universities of Wisconsin and Iowa. From 1978 to 1980 he studied computer music at the Institute of Sonology in Utrecht, Holland, and at IRCAM, Paris. From 1980 to 1984 he was associated with the ASKO Ensemble of Amsterdam, as a composer in the Workplace project, and as artistic adviser. His work in computer music has included composition, programming, and writing carried out at the Royal Conservatory, the Hague; the Institute of Sonology, Utrecht; and IRCAM, Paris, where he was a member of the staff from 1984 to 1987. His piece *Hall of Mirrors* for Dutch bass clarinetist Harry Sparnaay and the 4X was premiered at IRCAM in 1986. The summer of 1989 was spent programming and performing at the Banff Centre; in 1990 his composition *Flood Gate* won first prize in the "live electroacoustic" category of the Bourges International Composition Competition. This spring, he will become the first person to receive a Ph.D. from the Music & Cognition Group of the Media Laboratory at MIT, where he is a student of Tod Machover.

FROM SILENCE (1988) Jonathan Harvey
(Text on third page following)

From Silence was created while Jonathan Harvey was composer-in-residence at the MIT Media Lab, and was commissioned by the Media Lab through a grant from the Massachusetts Council on the Arts and Humanities. Based on texts from West Malling Abbey and by the composer, the work describes mystical religious experience, as does much of Harvey's music. Also typical of most of the composer's work, *From Silence* is simultaneously rhapsodic and precise, lyrical and rigorous in its musical construction.

From Silence is scored for soprano, violin, viola, percussion, three electronic keyboards, and computer-generated tape. The soprano, violin, and viola are amplified and transformed during the course of the piece by various MIDI processing systems. The three keyboards control a variety of real-time MIDI sound-producing sources, ranging from instrument-like timbres, to more ethereal electronic sonorities, to sampled natural sounds. The tape part was prepared using a variety of computer music tools at the MIT Media Lab. *From Silence* was premiered at the Media Lab's "Cube" in February 1989.

–Note by Tod Machover

Jonathan Harvey (born 1939 in Warwickshire, England) now lives in Lewes, Sussex. He attended St. John's College in Cambridge and was a Harkness Fellow at Princeton University, 1969-70. During the 1960s he composed freely, influenced variously by Britten, Schoenberg, Messiaen, Stockhausen, and others. His work with Milton Babbitt at Princeton and a study of Schenkerian analysis were quite influential

on his later compositional aims. He is the author of a major study, *The Music of Stockhausen*. Harvey worked closely with Pierre Boulez at IRCAM in the early 1980s while composing the widely praised tape piece *Mortuos plango, vivos voco* and *Bhakti* for instrumental ensemble and tape. Later research at IRCAM led to the piece *Ritual Melodies*, for computer-manipulated sounds, the U.S. premiere of which occurred at Tanglewood in August 1990. Harvey has composed more than a dozen works for orchestra, some of which include electronics, as well as a large and varied output of choral and chamber works. He is presently working on several chamber music commissions as well as an opera, *The Quest of Love*, to be premiered in 1993 by English National Opera. His music is recorded on Erato, Nimbus, NMC, Koch International, Ricercar, and RCA and published by Faber Music Ltd., London.

FLORA Tod Machover

Flora was composed in the summer of 1989 as a collaboration (mostly by Fax!) with Japanese computer graphics artist Yoichiro Kawaguchi. The music does not attempt to slavishly follow the content or progression of his video (which has been celebrated as probably the first artistic use of new High Definition video technology). Rather it uses Kawaguchi's astonishing mixture of abstract, synthetic images and organic, life-like evolution as a metaphor for the musical composition. Although much of my music of the last ten years has involved the combination of acoustic instruments and voices with computer electronics, *Flora* is the only piece of mine that was imagined for pre-recorded medium only, without any live performance version. It is also the shortest piece I have ever written.

The piece starts and ends with a simple *a cappella* chorale. Melodies become splintered, voices turn into electronic clouds and snap back again into lively rhythmic punctuations. The whole is a sort of miniature set of variations, based on the opening melodies, but even more so on the sound, texture, and feeling of the female singing voice. *Flora* is based on soprano Karol Bennett's voice, recorded, transformed, and complemented by computer electronics at the MIT Media Lab, including a Synclavier Direct-to-Disk and Sampling system controlled and manipulated by specially developed "hyperinstrument" tools. The piece was commissioned by Tokyo's Fuji Television and Nippon Electronics College, and received its premiere at the 1989 Festival of Contemporary Music at Tanglewood.

–Note by Tod Machover

TOWARDS THE CENTER Tod Machover

Towards the Center was commissioned by COLLAGE New Music and the New York New Music Ensemble through a Consortium Grant from the National Endowment for the Arts. It is scored for six instruments, four of which (violin, cello, flute, and clarinet) are amplified and slightly transformed electronically, while the keyboard and percussion parts are performed on MIDI controllers (Kurzweil Midiboard and KAT 4-octave mallet percussion) connected to the real-time computer "hyperinstrument" system developed at the MIT Media Lab.

As its title suggests, *Towards the Center* dramatizes the search for common musical ground on a variety of levels. Electronic sound is contrasted with acoustic, melodic

expressivity with rhythmic dynamism, and solo virtuosity with ensemble togetherness. The work consists of three movements framed by a short introduction and coda. The first movement is a very rapid, pulsating song that moves from precisely interwoven hockets to complex rhythmic desynchronization. The second movement abruptly halts the previous rhythmic propulsion. A playful trading back-and-forth between electronic and acoustic instruments leads to a meditative section which builds up changing sound spectra over a powerful bass pedal point. The movement ends with a gentle, lyrical song and a few moments of absolute stillness. The third movement is a passacaglia (interrupted by a sweeping bass melody over which the work's harmonic and melodic material is densely recapitulated) that accumulates more and more layers, building up intensity until the work's climax and abrupt ending. The piece combines the energy and exuberance of rock music with a strict classical construction.

All of the computer electronics in *Towards the Center* are performed live; nothing is pre-recorded, making this an especially ambitious and nerve-wracking piece to play. The use of the computer was designed to follow, complement, and emphasize the work's musical development, and differs functionally in virtually every one of its sections (including such concepts as rhythmic enhancement and time warping, timbre tremolos, and automated arpeggios). Specially designed "hyperinstruments" allow the computer to follow every nuance of virtuosic performance gesture, expanding the playing into a vast and intricate kaleidoscope of sound. One of the more interesting aspects of the system designed for *Towards the Center* is that the relationship of control versus independence of the two electronic soloists is mediated by the machine. At moments the players are free from each others' influence, while at other times they group together to form a single "double instrument" (in the middle of movements two and three, for instance) where each controls only part of the musical result. The flow from independence, to synchrony with the machine, to total instrumental unity, is a metaphor for the general musical considerations of *Towards the Center.*

–Note by Tod Machover

Tod Machover (born 1953 in New York) studied at the Juilliard School with Elliott Carter and Roger Sessions, and then spent 1978 to 1985 at Pierre Boulez's IRCAM institute, serving for five years as its Director of Musical Research. Since 1985 he has worked at the MIT Media Laboratory, where he is Associate Professor of Music and Media, and Director of the Experimental Media Facility. Mr. Machover's music has been widely performed throughout the world, and has been awarded numerous prizes and honors. His highly acclaimed opera *VALIS*, commissioned for the 10th anniversary of Paris' Pompidou Center, received a new production at Tokyo's Bunkamura Theater in 1990, and the recording of the work was recently named "best recording of the year" by *The New York Times*. Mr. Machover is currently working on a series of three pieces for "hyper"-string instruments: for cellist Yo-Yo Ma, the Saint Paul Chamber Orchestra, and the Los Angeles Philharmonic. In addition, he is working on several new opera projects, including one with director Peter Sellars. His music is recorded on the Bridge, CRI, New World, and IRCAM labels. Mr. Machover's most recent compact disc, *Flora* (on Bridge Records), contains his two works performed this evening, as well as two of his other hyperinstrument compositions.

FROM SILENCE - texts from West Malling Abbey and by Jonathan Harvey

I.
transcendent
immensity of starspace
across, reaching through transparent void
beyond, there trembling
radiant beings, together in-loved,
eclectic self-lost presence
I un-self am
immanent
within dark
hidden seed, roots grasping earth
permeating warm descent
imprisoned light, out!
break open prison doors
shatter and scatter prismatic carpets
iciclets and flowers
meadows of ocean spume
flow out,
unfurl,
melt this ice-soul
Translucent God

II.
Wings
outspread to infold
overshadowing

quiet now
look within, see
the mystery waits
there to unfold

Let it be

Spirit filled, inborn Christ
life, death, resurrection,

eternities present in time
timelessly.

III.
Lord of energies
dance with my I.
My I dances and twists
It splinters and spirals
Squirms and squashes
Whorls and cavorts
Vaults and vortices
in seas and sprays
atomize, vaporize,
flattened on rock
on skies
flies amok
Pinned and thrust
Joyfully lost.
I dance with my I,
Vapid and fey;
dance of Thy energy.

IV.
In deep heart Christ
Christ uplifted
Christ in-drawing
Christ unfolding Christ
the you, the I
the all, the pleroma,
till the all is
Christed in the
Fullness of ALL

COLLAGE New Music Concert Series

COLLAGE New Music is a chamber music group dedicated to the performance of 20th-century works and composed principally of Boston Symphony Orchestra musicians. Its purpose is to provide an arena for the ultimate in musical involvement: a union of composer, performer, and concertgoer.

Throughout its history, COLLAGE New Music has presented original and diverse programs featuring more than 200 premiered and commissioned works. Their concerts have included fully-staged productions, music with dance, and music with extensive sophisticated electronic equipment. Composers, artists, and lecturers joining COLLAGE New Music have included Seiji Ozawa, Gunther Schuller, Peter Maxwell Davies, George Perle, Milton Babbitt, Vanessa Redgrave, Clark Terry, and Jack Larson, among others.

In addition to live performances in Boston, New York, and New England, COLLAGE New Music has recorded fifteen albums to date for the CRI, Nonesuch, Sonory, Inner City, GM Recordings, Northeastern, and Nonesuch labels, including two compact discs released in 1987. In 1986 the ensemble was featured on the PBS television series "Soundings" and in 1987 on "Entertainment Tonight" with Jack Larson.

COLLAGE New Music is supported by the Massachusetts Cultural Council, the New England Foundation for the Arts, the Mellon Foundation, and the National Endowment for the Arts to further develop audiences for new music and provide composers an opportunity to share their work with the public. It is these sources plus our subscribers and individual supporters that allow COLLAGE New Music to make virtuoso performances of contemporary music a consistent part of Boston's musical tradition.

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Lyle Davidson
Peter Maxwell Davies
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COLLAGE New Music has premiered new works by composers commissioned by the Massachusetts Cultural Council, the National Endowment for the Arts, or the ensemble itself. Most of the National Endowment awards represent consortium projects in which works are commissioned in conjunction with other contemporary music groups across the country, such as the New York New Music Ensemble, Capital Arts Chamber Players, Pittsburgh New Music Ensemble, and Sonor from San Diego.

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Members of COLLAGE New Music

ROBERT ANNIS, *Clarinet*
Robert Annis is a graduate of the New England Conservatory (BM), the University of Southern California (MM), and the Tanglewood Music Center. Formerly a member of the San Antonio Symphony, he has been on the faculties of Brown University and Concord Academy, and has served as Director of Summer School at New England Conservatory. He is currently Dean of Enrollment Services and a member of the clarinet faculty at New England Conservatory.

FRANK B. EPSTEIN, *Founder and Music Director, Percussion*
Frank Epstein is a graduate of the University of Southern California (BM), the New England Conservatory of Music (MM), and the Tanglewood Music Center. He is currently a member of the Boston Symphony Orchestra, having formerly been employed by the San Antonio Symphony. In addition, Mr. Epstein is a member of the faculty at New England Conservatory and at the Tanglewood Music Center. He has made recordings with the Los Angeles Philharmonic, the Boston Symphony, the Boston Pops Orchestra, and COLLAGE New Music. As founder of the ensemble, he has been Music Director since 1972.

JOAN HELLER, *Soprano*
Joan Heller is a singer of both traditional and avant-garde music. She has made solo appearances in Bonn, Madrid, Leningrad, and Moscow, in addition to regular appearances in Washington, New York, Hartford, and Boston. Ms. Heller has recorded for RCA, CRI, Golden Crest, Inner City, Sonory, and Spectrum records. Her degrees in music are from Oberlin College and New England Conservatory. In addition to her singing, she is currently Associate Professor of Music and Chairman of the Voice Department at Boston University. Previously she was on the faculty of Yale University. Since the summer of 1986 she has been the Director of the Young Artists Vocal Program at Tanglewood. Ms. Heller was a founding member of COLLAGE New Music.

RONAN LEFKOWITZ, *Violin*
Born in Oxford, England, Ronan Lefkowitz joined the Boston Symphony Orchestra in 1976. Mr. Lefkowitz is a graduate of Brookline High School and Harvard College; his teachers included Gerald Gelbloom, Max Rostal, Luise Vosgerchian, Joseph Silverstein, and Szymon Goldberg. In 1972 Mr. Lefkowitz won the Gingold-Silverstein Prize at the Tanglewood Music Center, where he is now a chamber music coach. Mr. Lefkowitz joined COLLAGE New Music in 1986. That summer he performed the American premiere of Witold Lutoslawski's *Chain 2* for violinist and chamber orchestra as part of the Festival of Contemporary Music at Tanglewood; as a result, he was invited to perform the piece in its Boston Symphony premiere under the composer's direction in October 1990. Most recently, Mr. Lefkowitz has been involved with the Terezín Chamber Music Foundation, which seeks to find, perform, and record music written in the early 1940s by composers interned at the Theresienstadt concentration camp.

JOEL MOERSCHEL, *Cello*
Born and raised in Oak Park, Illinois, Joel Moerschel received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the Chicago Musical College. Advanced studies with Ronald Leonard at the Eastman School of Music earned him a bachelor of music degree and a performer's certificate. In 1970, Mr. Moerschel joined the Boston Symphony

Orchestra. An active member of Boston's musical community, he is devoted to exploring chamber music with such groups as the Wheaton Trio and Francesco String Quartet, and contemporary music with the Boston Musica Viva and COLLAGE New Music. Mr. Moerschel is an instructor of cello at Wheaton and Wellesley colleges, and at the Boston University Tanglewood Institute.

CHRISTOPHER OLDFATHER, *Piano*
In addition to a highly successful 1986 New York solo recital debut, Christopher Oldfather has been a soloist with the New York Philharmonic and other orchestras, and has appeared on the chamber music series of Music Today, the Da Capo Chamber Players, the League/ISCM, the Contemporary Chamber Ensemble, and the American Guild of Composers. He has been a member of COLLAGE for fifteen years. Mr. Oldfather has premiered major works by Michael Tippett, Leonard Rosenman, Nicholas Thorne, and Jerome D. Goodman; for CRI, GunMar, Sonory, and Sound Environments, he has recorded music of Rosenman, Irwin Bazelon, Joan Tower, Richard Busch, Marc-Antonio Consoli, James Yannatos, Béla Bartók, and jazz composers Charles Schwartz and Louis Gruenberg. Mr. Oldfather holds music degrees from Macalester College, New England Conservatory, and Yale University, and has been on the faculties of Yale and Wesleyan universities. In addition to his collaborations with many instrumentalists, he has worked extensively with singers, in both recital and operatic contexts. He has pursued an interest in jazz as well as "classical" music for piano.

ANN HOBSON PILOT, *Harp*
Ann Hobson Pilot was named principal harpist of the Boston Symphony Orchestra and the Boston Pops Orchestra in September 1980. She joined the Boston Symphony Orchestra in 1969, after one season as second harpist with the Pittsburgh Symphony and three years as principal harpist with the National Symphony in Washington, D.C. In addition to solo appearances with the Boston Symphony Orchestra and the Boston Pops Orchestra, Ms. Hobson Pilot has also appeared as a guest soloist with American orchestras including the National Symphony, the Richmond (Virginia) Symphony, and the Wichita (Kansas) Symphony. She has been soloist with the St. Trinity Orchestra of Port-au-Prince, Haiti, and has performed extensively in Europe and Japan. An enthusiastic performer of chamber music, she has participated at the Marlboro Music Festival in Vermont, founded the New England Harp Trio, and is a member of COLLAGE New Music. A dedicated teacher, Ms. Hobson Pilot is currently on the faculties of New England Conservatory and the Tanglewood Music Center. In May 1988 she was awarded an honorary doctor of fine arts degree from Bridgewater State College.

Joining COLLAGE New Music This Evening

DIANA DABBY, *Piano*
Diana Dabby was born in New York City and began her musical studies in Miami, Florida. She was twice a winner of the Young Artist Auditions sponsored by the Miami Symphonic Society and was one of two pianists selected nationally as winners of the National Federation of Music Clubs scholarship to Interlochen. Her principal teachers have included Herbert Stessin, Andrew Imbrie, and Jacha Zayde. Ms. Dabby made her New York debut at Carnegie Recital Hall in 1980. As a result of auditions in New York, she has performed extensively in concert series throughout the New York metropolitan area, including Merkin Concert Hall and Princeton University, as well as abroad on a State Department-sponsored tour of Hungary. She

has also played various keyboards for several world premieres at MIT's Media Lab. This past summer Ms. Dabby made her Tanglewood debut as both pianist and composer with an eight-minute work, *Lopez* for piano and 25 computer instruments, which she wrote during the spring of 1990. She is currently a graduate student in the Electrical Engineering Department at MIT, working on system theory and applications to music.

ELIZA GARTH, *Piano*
Pianist Eliza Garth is well known to new music audiences in New York, as a member of the Chamber Players of the League of Composers/ISCM, through guest appearances with the New York New Music Ensemble, Parnassus, and other groups, and for recital projects she has independently initiated, organized, and performed with various guests. One of her major projects for 1991 is an unusual program of music for piano solo by the eminent American composer Donald Martino; the program includes the monumental work *Pianississimo*. Ms. Garth has recorded for CRI, Opus 1, and Centaur, as well as for the BBC Radio 3; she has been heard on Radio de la Suisse Romande, WQXR in New York, and Vatican Radio in Rome. She recently joined the faculty of St. Mary's College of Maryland and is a member of the Tidewater Chamber Players.

JANE GARVIN, *Flute*
A native of Minneapolis, Jane Garvin recently completed graduate studies at the New England Conservatory, where she studied with Leone Buyse. During her undergraduate work at the Conservatory, she was a student of Fenwick Smith. For the past two summers Ms. Garvin has been a student in the Tanglewood Music Center Fellowship Program. As a freelance musician, Ms. Garvin has performed with the Holy Cross Chamber Players, the Civic Symphony Orchestra of Boston, the Boston Pops Esplanade Orchestra, and the Boston Symphony Orchestra. She has also served on the faculty of College of the Holy Cross. Ms. Garvin has performed recitals throughout the midwest and New England areas, including live National Public Radio broadcasts. She has recently recorded contemporary music on the Neuma compact disc label.

TOM GAUGER, *Percussion*
Tom Gauger studied percussion at the University of Illinois with Paul Price and Jack McKenzie. In the summer after graduating from school he was asked to be principal percussionist at the first summer music festival at Saskatoon, Saskatchewan, in Canada. He then played in the Oklahoma City Symphony for four years and taught at Oklahoma University and Oklahoma City University. Mr. Gauger joined the Boston Symphony Orchestra in 1963; since 1965 he has been on the faculty at Boston University and the Boston University Tanglewood Institute. He was a founding member of The Wuz, a jazz ensemble made up of BSO musicians and some of the area's finest jazz musicians. In 1969 Mr. Gauger started a small business in the manufacture of drum sticks and accessories. He also writes and publishes his own music for percussion.

EDWARD GAZOULEAS, *Viola*
Violist Edward Gazouleas joined the Boston Symphony Orchestra at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree in 1984 from the Curtis Institute of Music, where he studied viola with Michael Tree and Karen Tuttle. Before joining the Boston Symphony Orchestra he was a member of the Pittsburgh Symphony's viola section. An avid chamber musician, Mr. Gazouleas was winner of the Eighth

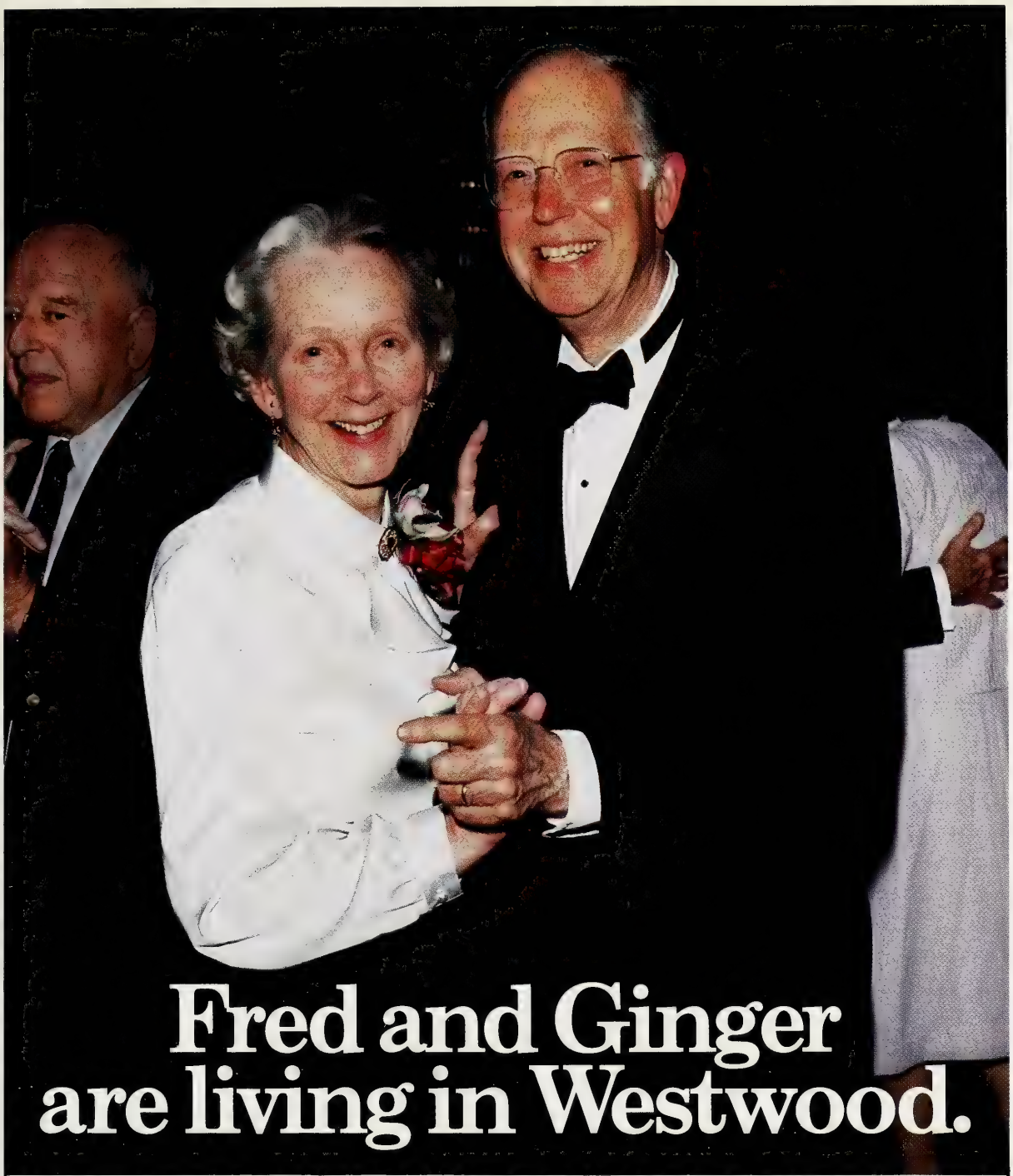
International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in 1982; he also performed at the Norfolk Festival and the Pensacola Chamber Music Festival. He has taught viola as an instructor at Temple University and privately at Swarthmore College. Locally, Mr. Gazouleas has performed with the Boston Artists' Ensemble and COLLAGE New Music.

IAN GREITZER, *Clarinet*
Ian Greitzer has performed with the Boston Symphony Orchestra, Boston Pops, Boston Ballet and Opera companies, Handel and Haydn Society, Emmanuel Music, and Chamber Music East. He was a founding member of the award-winning New England Woodwind Quintet, with which he toured both here and abroad; he is now a member of the Dinosaur Annex contemporary music ensemble. A graduate of the New England Conservatory, he was a fellowship recipient at the Tanglewood Music Center in 1976. Mr. Greitzer has recorded for South German Radio, CRI, and Northeastern Records. He is currently principal clarinetist for the Rhode Island Philharmonic and the Boston Classical Orchestra.

DAVID HOOSE, *Conductor*
David Hoose is Music Director of the Cantata Singers and Ensemble, and Chairman of the Conducting Department at Boston University, where he is Music Director of the Boston University Symphony Orchestra and the Boston University Opera. Mr. Hoose has appeared as guest conductor with the Boston Symphony Chamber Players, the KBS Symphony Orchestra (Korea), the St. Louis Symphony, the Ann Arbor Symphony, and the Orchestra Regionale Toscana (Italy), as well as with COLLAGE New Music, Dinosaur Annex, and Alea III. For the past four summers he has appeared as guest conductor at the Tanglewood Music Center with the Boston University Tanglewood Institute Orchestra. Mr. Hoose's many performances of twentieth-century music include the first American performances of Peter Maxwell Davies's opera *The Lighthouse*, directed by Peter Sellars, and the world premieres of John Harbison's Pulitzer Prize-winning cantata *The Flight Into Egypt* and Donald Sur's oratorio *Slavery Documents*. His recordings appear on the Nonesuch, CRI, and New World labels. In 1980, as a Conducting Fellow at the Tanglewood Music Center, Mr. Hoose received the Dimitri Mitropoulos Award. As a horn player, he was a founding member of the Emmanuel Wind Quintet, which won the Walter W. Naumberg Award for Chamber Music in 1981.

JOSEPH CHUNG
Joseph Chung is a doctoral student of Tod Machover's in the MIT Media Lab Music and Cognition Group. Mr. Chung's specialty is the design of real-time music systems in an artificial intelligence environment, and he is the designer of the hyperinstrument software on which all hyperinstrument development is based. Besides his research activities he is a member of various rock bands in the Boston area.

PAUL ZINMAN
Paul Zinman's work as a recording engineer has had a particular emphasis on contemporary music and multimedia projects featuring advanced technology and techniques. In addition to designing the sound for productions of Tod Machover's opera VALIS, he has recently worked with composers John Adams, Elliott Carter, Ingram Marshall, and Steve Reich. Paul Zinman is currently a staff engineer for New York Digital Recording, Inc., and the Marlboro Music Festival.



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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover shows part of an architect's rendering of Symphony Hall, with lettering for "The Boston Music Hall" visible above what was originally the main entrance on Huntington Avenue. The new building was never so named, however, since the old Music Hall, where the BSO performed until Symphony Hall opened in 1900, was not torn down as planned.

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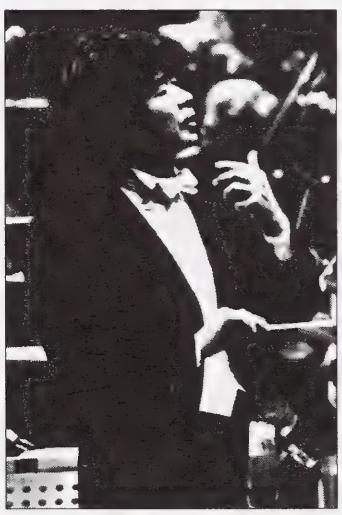
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"Salute to Symphony" 1991 Takes Place This Weekend

"Salute to Symphony," the BSO's annual community outreach and fundraising event, takes place this weekend, March 1-3. Festivities begin on Friday, March 1, with a special kick-off event at the Quincy Market Rotunda at Faneuil Hall Marketplace from 11 a.m. to 2 p.m. WCRB continues its twenty-first year of "Salute" participation throughout the weekend, featuring Boston Symphony and Boston Pops performances and celebrity interviews. The third annual "Salute" Open House takes place on Saturday, March 2, from 10 a.m. to 3 p.m. Sponsored by NYNEX, this day of free activities and performances for the entire community will include tours of Symphony Hall and the new Cohen Wing, performances on Symphony Hall's famous organ, a concert ticket raffle sponsored by NYNEX, instrument demonstrations, and the opportunity to meet with musicians closely associated with the BSO. Refreshments will be available throughout the day. On Sunday, March 3, WCVB-TV Channel 5 marks its fifteenth year of "Salute" participation with a live telecast from 6:30 to 8 p.m. featuring the BSO, Seiji Ozawa, John Williams, and guest conductor Marin Alsop. The program will include music of Shostakovich, Bernstein, Copland, and Williams. For the third consecutive year, NYNEX is corporate sponsor of "Salute to Symphony."

Donors to "Salute to Symphony" 1991 may choose from a number of exclusive incentive gifts, including the "Salute" compact disc (this year featuring an all-French program of historic BSO broadcast performances led by Charles Munch, commemorating the 100th anniversary of his birth), a limited-edition "Salute" t-shirt, and a BSO mug. In addition, a contribution of $50 or more will make you a Friend of the orchestra, entitling you to a variety of benefits. Members of the Boston Symphony Association of Volunteers will be answering phones in the Cabot-Cahners Room to accept pledges at 262-8700 or 1-800-325-9400 throughout the weekend.

Boston Symphony Chamber Players at Jordan Hall, Sunday, March 10, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, perform the final concert of their 1990-91 subscription season at Jordan Hall on Sunday, March 10, at 3 p.m. The program includes the world premiere of a new work by Yehudi Wyner for brass trio and percussion, Aaron Copland's *Elegies* for violin and viola and Duo for flute and piano, to be performed in memory of the composer, and Schubert's String Quintet in C, D.956. Tickets are $16, $12, and $9 and may be purchased in advance at the Symphony Hall box office or by calling SymphonyCharge at (617) 266-1200. They will be available on the day of the concert at the Jordan Hall box office.

An Evening of Bel Canto at Symphony Hall, Monday, March 11, at 8:15 p.m.

The Boston Opera Association is pleased to present a gala operatic evening with soprano June Anderson and tenor Alfredo Kraus performing excerpts from Donizetti's *La Fille du régiment* and *Lucia di Lammermoor*, Gounod's *Roméo et Juliette*, and Thomas' *Hamlet*, with Julius Rudel conducting members of the Boston Symphony Orchestra on Monday, March 11, at 8:15 p.m. Tickets for this special performance, which is not available on any BSO subscription series, are $50, $40, $30, and $16, available at the Symphony Hall box office or by calling SymphonyCharge at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. A limited number of Gala Tickets including cocktails at 5:30 and black-tie dinner at 6:15 at the Ritz-Carlton Hotel are available through the Boston Opera Association by calling (617) 482-2840.

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BSO Members in Concert

Ronald Feldman conducts the Berkshire Symphony on Saturday, March 2, at 8 p.m. in Chapin Hall at Williams College in Williamstown. The program includes Mozart's Symphony No. 31, *Paris*, the world premiere of Elizabeth Vercoe's Rhapsody for Violin and Orchestra, with soloist Timothy Baker, Saint-Saëns' *Introduction and Rondo capriccioso*, also featuring Mr. Baker, and Haydn's *Sinfonia concertante* for violin, cello, oboe, and bassoon. Tickets are $5, general admission. For more information, call (413) 597-2127.

Ronald Knudsen leads the Newton Symphony Orchestra in Mozart's Symphony No. 41, *Jupiter*, and the Brahms Second Piano Concerto with pianist Anthony di Bonaventura on Sunday, March 3, at 8 p.m. at Aquinas Junior College, 15 Walnut Park in Newton. Tickets are $14 and $12. Call (617) 965-2555 for further information.

The Boston Artists' Ensemble performs Mozart's Flute Quartet in D, K.285, Kodály's Duo for violin and cello, and Beethoven's G major string trio, Opus 9, No. 1, on Friday, March 15, at 8 p.m. at the Chapel Gallery of the Second Church in Newton, and on Sunday, March 17, at 2:30 p.m. at the Peabody Museum in Salem. The performers include BSO members Geralyn Coticone, flute, Burton Fine, viola, and Jonathan Miller, cello, with violinist Arturo Delmoni. Tickets are $12 ($10 students and seniors). For reservations or further information, call (617) 527-8662.

Max Hobart leads the Civic Symphony Orchestra on Sunday, March 17, at 3 p.m. at Jordan Hall. The program includes the first Boston performance of Svoboda's *Overture of the Season*, the world premiere of Mennin's *Aria for String Orchestra*, Bartók's Violin Concerto No. 1 with soloist John M. Williams, and Mendelssohn's Symphony No. 5, *Reformation*. Tickets are $12 and $8, with reduced price tickets for students and seniors available the day of the concert. For further information, call (617) 566-2219.

Art Exhibits in the Cabot-Cahners Room

For the seventeenth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through March 18 are works from Comenos Fine Art of Boston. This will be followed by works from the Marlborough Gallery (March 18-April 16) and the Levinson/Kane Gallery (April 16-May 13). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

Books for the Beranek Room

The BSO is seeking used books about music and musical topics to fill the shelves of Symphony Hall's new Beranek Room. All books will be labeled with a BSO bookplate indicating the name of the donor. If you have a book or books you would like to give to the orchestra for this purpose, please call Noni Cooper, Assistant Director of Annual Giving, at (617) 266-1492.

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Seiji Ozawa



Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his eighteenth year as the BSO's music director. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. This spring Mr. Ozawa will lead the orchestra on a seven-city North American tour; a tour to seven European cities will follow the 1991 Tanglewood season.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Saito Kinen Orchestra, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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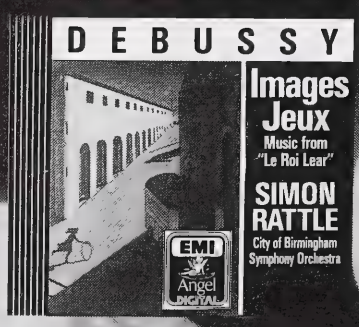
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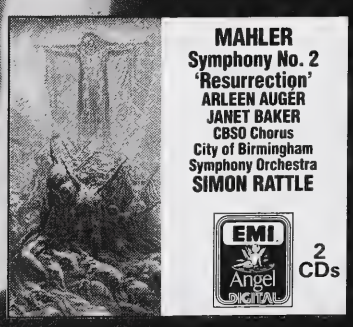


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Maestoso—Allegro
Andante
Allegro—Allegretto—Andante
Allegro vivace assai
Adagio maestoso—Allegro vivace—
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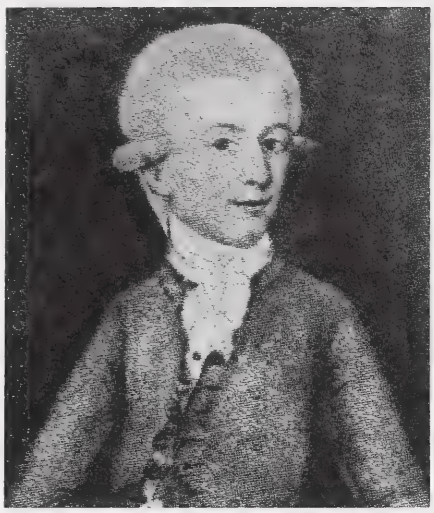
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Wolfgang Amadè Mozart
Incidental music to *Thamos, King of Egypt*, K.345(336a)

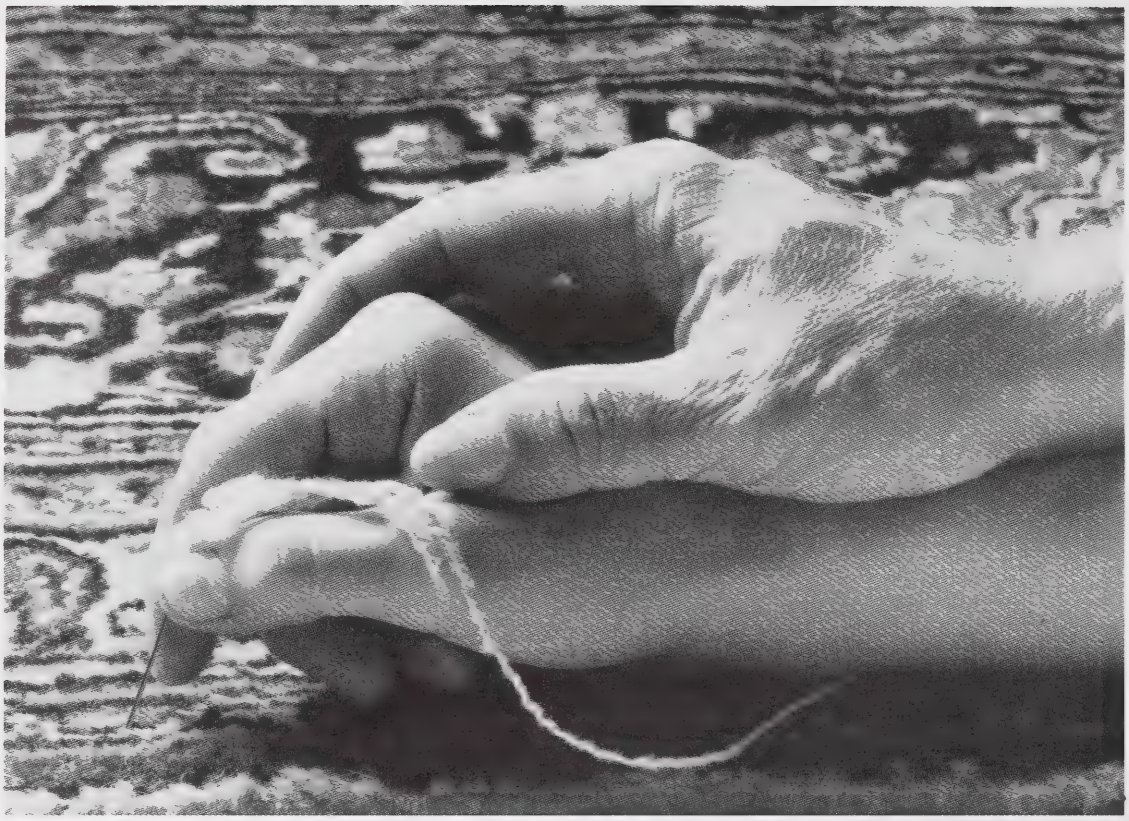


Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. The history of his incidental music to the play Thamos, König in Ägypten, *stretches from 1773 almost to the end of his life; it is discussed more fully below. In any case, part of this music, in an early form, was first heard in Vienna's Kärntnerthor Theater on April 4, 1774, though the music did not achieve its final form until some years later. These are the first performances by the Boston Symphony Orchestra. The score calls for mixed chorus with a substantial bass solo and four choral soloists and an orchestra consisting of flutes, oboes, bassoons, horns, and trumpets in pairs, timpani, three trombones, and strings.*

Mozart was a true man of the theater, but only once in his life did he compose incidental music for a non-musical play; that occurred when he was only seventeen years old, and by default at that! The play in question is a tedious "heroic drama" entitled *Thamos, King of Egypt*, by Tobias Philipp, Baron von Gebler. Those familiar with the Masonic music of Mozart's last year, including his final opera, *The Magic Flute*, may suspect that a play on an Egyptian subject created in Vienna in the last quarter of the eighteenth century was designed to promote the ideas of the Freemasons, who traced their order back to ancient Egypt. Indeed, Gebler was involved, more than a decade later, in Mozart's installation into the order of Freemasonry, and his play about Thamos emphasizes the opposition of light and darkness in terms that are remarkably similar to those of Schikaneder's libretto for the later opera.

But there the comparisons end. *The Magic Flute* remains one of the treasures of the operatic repertory, while *Thamos*—as a play—has been thoroughly and justly forgotten. No doubt we would never hear the incidental music written for the score if not for the accident that the older composers, fellow Masons, Gluck among them, whom Gebler first approached to write his music, declined the assignment. Finally, in desperation, it seems, Gebler turned to the talented seventeen-year-old Mozart, who was just then visiting Vienna with his father. Mozart composed at least the first two choruses (Nos. 1 and 6) in 1773, and perhaps some of the other music as well. Later on, though, he revised them. A study of the paper on which the autograph score is written shows that Mozart wrote the bulk of what now comprises the *Thamos* score in 1776, when the troupe of actor Johann Böhm came to Salzburg and presented the play there. Böhm was in Salzburg again in the spring of 1779 and the winter of 1779-80, at which time Mozart may have made the final adjustments to his score. In fact, it seems as if he recopied the choruses, which had been the first part to be composed, for these are clearly written in a handwriting of a later period than that of the entr'actes. And for this 1779 production, he composed the last chorus, which has a text added by Andreas Schachtner.

The fact that Mozart put so much effort into music for a play that was mostly pedestrian fustian and high-flown nonsense suggests that he was more than a little proud of the score—and with good reason. It soars far above the trivial mood-painting of many incidental scores to provide a series of well-constructed symphonic movements of considerable force and variety. Evidently hoping for a Vienna performance,



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Mozart seems to have asked his father to send him the music to *Thamos* and then written to thank him, on February 15, 1783, for its arrival, though by this time he was already disillusioned in his hopes (the curious mixture of the French word *musique* with the normal "music" [i.e., "*Musik*" in German] in the letter is easily explained; Mozart uses "musique" when referring to the score or performing parts, while "music" is the generic and abstract term):

> Mon tres cher Père! Heartfelt thanks for the musique you have sent me! I am extremely sorry that I shall not be able to use the musique to Thamos! As this piece did not find favor, it is now among the pieces which are rejected here and are no longer performed. If it were to be performed again that would be solely on account of the music, and that is unlikely—it is certainly a pity!

Mozart did have one opportunity to hear his music again. Böhm may have given up producing *Thamos*, but he, too, clearly had a high opinion of Mozart's music, and he adapted the score to fit another play, *Lanassa*, by Karl Martin Plümicke, adding Mozart's Symphony No. 26 in E-flat, K.184(161a), as an overture. This he performed in western Germany for many years. Mozart saw a performance with his music when he went to Frankfurt for the Imperial coronation in September 1790.

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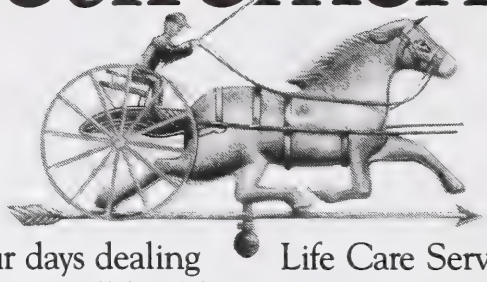
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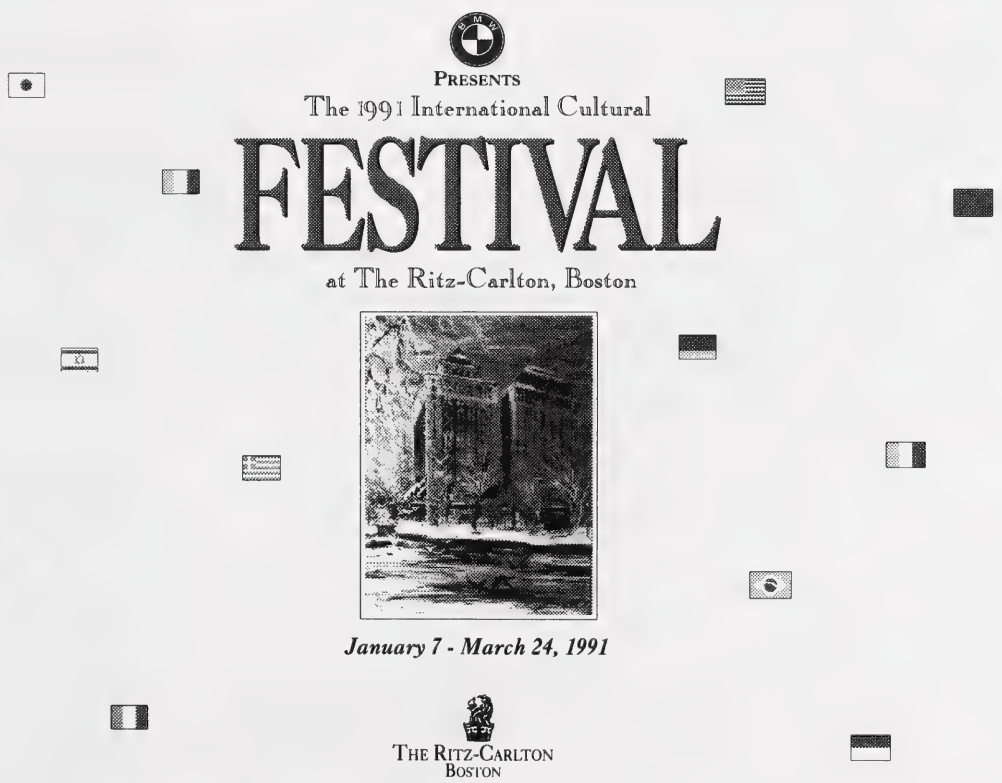
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As one might expect from a composer so attuned to the color and rhythm of the theater, Mozart's orchestral entr'actes reflect the character of the scenes they follow or precede, while the choruses are designed for the moments of spectacle in the show. It is difficult to appreciate the music fully without knowing the play into which it fits, yet the play is so ludicrously complicated (virtually everyone has assumed some kind of false identity, so that it is a major chore just to get the characters straight!) that it is hardly worth the effort. But a brief outline of the plot, linked to Mozart's musical numbers, may be of service.

There is a power struggle in ancient Egypt over the succession to the throne. When, nearly twenty years earlier, the rightful ruler Menes was deposed by Ramesses, he chose to avoid civil war and withdrew into the Temple of the Sun at Heliopolis, there to become a priest; Menes is believed dead, and he himself thinks his daughter Tharsis is no longer alive. As the play begins, Ramesses has died, and his son Thamos, a virtuous youth not involved in his father's ill-gained ascent to the throne, is about to be crowned king of Egypt. The chorus of Priests and Virgins (**No. 1, Chorus, Maestoso**, C major) sings in praise of the sun; Mozart offers contrasts of harmony and key to suggest the opposition of the forces of light and of darkness.

The ambitious prince Pheron is determined to gain the throne himself, by whatever means are necessary. He knows that Tharsis is still alive, concealed among the temple virgins, and, as a first step in his plot, he conspires with their guardian, his aunt Mirza, to have her acclaimed as the rightful sovereign, thus keeping Thamos from the throne. There follows the Entr'acte (**No. 2, Maestoso—Allegro**, C minor), a stormy full-scale symphonic allegro movement filled with chromatic passages. Leopold Mozart wrote a note on the score explaining that this music is heard after "the decision taken by Pheron and Mirza to place Pheron on the throne."

In Act II, Tharsis, concealed under the name Sais, confesses to a friend her love for Thamos, but Mirza works to convince Sais that Thamos loves another and to con-



vince Thamos that Sais loves Pheron. The noble Thamos refuses to believe hints that Pheron is a traitor. The Entr'acte (**No. 3, Andante**, E-flat major) begins as a continuation of the play's depiction of Thamos' noble character, especially in a flowing melody in the solo oboe whose clear and simple accompaniment (and the key of E-flat) seems to foreshadow the color and mood of *The Magic Flute*. Tense, chromatic passages heard as contrast to this material depict, according to Leopold Mozart, the false character of Pheron.

In the third act, Thamos, still trusting the traitor, names Pheron as his commander-in-chief. Pheron takes into his confidence the supposed priest, who is actually Menes; Menes thus learns that his daughter Tharsis is alive and that Pheron intends to use her in his plot to claim the throne. Mirza falsely informs Tharsis that Thamos has chosen her to become Pheron's queen and forces her to swear an oath to secrecy. The fourth act begins with an orchestral introduction (**No. 4, Allegro**, G minor) that turns into a melodrama (a speech over music, with many changes of tempo cued to the spoken text) in which Tharsis debates her decision with herself. Mozart's score depicts the changing moods of her monologue. She begins in doubt, but self-disgust at what she has done prompts her to vow that she will remain a Virgin of the Sun all her life. Thamos overhears her and regrets her hasty act; thus Tharsis learns that he loves only her, but it is too late to change what she has promised. Pheron's treachery is beginning to be unraveled.

The fourth act ended, according to Leopold Mozart, "in general confusion," and this sense of doom-laden events drawing to a crisis fills the next Entr'acte (**No. 5, Allegro vivace assai**, D minor), a movement filled with stormy syncopations and accented offbeats; here we find in germination the future composer of *Don Giovanni*. The movement resolves into the major at the end for the opening of the final act.

The coronation of Thamos is about to take place. A splendid chorus (**No. 6, Adagio maestoso—Allegro vivace**, D major) celebrates the new ruler and assures him of his subjects' loyalty. As the chorus ends, gentler music accompanies the preparation of the incense for the coronation. The priest is about to crown Thamos when Mirza intervenes, declaring that Tharsis, next in line to the throne from her (supposedly) deceased father, is alive. She must decide who will rule. Tharsis renounces her claim, proclaiming Thamos as king. Pheron arouses his partisans to fight on his behalf. Just as he draws his sword, the high priest tears off his priestly robes to reveal underneath them the battle armor worn by Menes. Mirza kills herself; Pheron, while being taken prisoner, blasphemes against the gods and is struck dead (**No. 7a, [Allegro]**, D minor; this dramatic music is not part of the final version of the score, but was evidently used in one of the earlier productions, no doubt when the role of Pheron was taken by a famous actor who would be given a scenery-chewing monologue leading to his death). Menes, choosing to remain as high priest, releases Tharsis from her vow of virginity and crowns her with Thamos as the new ruler of Egypt. All join in praise of the divine power and of the new monarchy (**No. 7, Andante moderato—Allegro**, D minor—D major).

—Steven Ledbetter

No. 1

CHORUS OF PRIESTS AND SUN-VIRGINS

Schon weichet dir, Sonne, des Lichtes Feindin, die Nacht!	Already Night, light's enemy, gives way to you, O Sun,
Schon wird von Ägypten dir neues Opfer gebracht:	Already from Egypt a new offering is brought to you.
Erhöre die Wünsche! Dein ewig dauernder Lauf	Hear our prayer! May your eternal course
Führ' heitere Tage zu Thamos' Völkern herauf!	bring happy days to the people of Thamos!

TWO PRIESTS

Der munter'n Jugend	To cheerful youth
Gib Lenksamkeit, Tugend,	grant obedience and virtue,
Den Männern Mut!	to the men, courage!
Nach tapfer'n Taten	After brave deeds
Weisheit zum Raten,	give them wisdom in counsel,
Allen gib Vaterlands Blut!	and to all give love of their country!

BOTH CHORUSES

Erhöre die Wünsche . . .	Hear our prayer! . . .

SUN-VIRGINS

Ägyptens Töchter	May Egypt's daughters
Sei'n ihrer Geschlechter,	be an ornament to their families
Der Gatten Zier!	and their husbands!
Vergnügt, im Stillen	Content, quietly
Pflicht zu erfüllen,	fulfilling their duty,
Blühend und jahrvoll wie wir!	blooming and full of years like us!

BOTH CHORUSES

Erhöre die Wünsche . . .	Hear our prayer! . . .

PRIESTS

Gekrönt vom Siege	Crowned with victory,
Schreck' Thamos im Kriege	may Thamos, in victory, strike terror
Der Feinde Reich!	into our enemies!

SUN-VIRGINS

Führ' uns durch Triebe	Lead us through trials
Sorgender Liebe	of caring love,
König und Vater zugleich!	O King and father!

PRIESTS AND VIRGINS

Schon weichet dir, Sonne . . .	Already Night, light's enemy, . . .

No. 6

CHORUS OF PRIESTS AND VIRGINS

Gottheit über alle mächtig!
Immer neu und immer prächtig!
Dich verehrt Ägyptens Reich.
Steigend, ohne je zu fallen,
Sei's das erste Reich aus allen,
Nur ihm selbst an Grösse gleich!

Godhead mighty above all!
Ever new, ever splendid!
The land of Egypt worships you.
Rising, without ever falling,
may it be the first of all kingdoms,
like only itself in greatness!

PRIESTS

Von des Mittags heißem Sande
Bis zum fernen Meeresstrande
Wölkt sich Opferrauch empor.
Früh schon tönen uns're Lieder,
Hymnen bringt der Abend wieder,
Nie verstummet unser Chor.

From the hot sands of midday
to the farthest ocean shore,
sacrificial incense arises in clouds.
Early on our songs resound,
evening brings our hymns back again,
never does our chorus grow silent.

SUN-VIRGINS

Wie in weiter Tempel Hallen
Unter der Trompeten Schallen
Sanfter Flöten Zauberklang:
So mengt sich, Osiris' Söhne!
Unser Lied in eure Töne,
Sonne! dir ein Lobgesang.

As in the great temple's halls
mid the trumpet's peal comes
the magic tone of the gentle flute,
so, sons of Osiris, does our song
blend with yours,
to you, O Sun, a song of praise.

TANGLEWOOD FESTIVAL CHORUS AUDITIONS

1991 Summer Season at Tanglewood

The Tanglewood Festival Chorus, John Oliver, conductor, has openings in all sections for its 1991 summer season with the Boston Symphony Orchestra at Tanglewood. Among the works to be performed with the Boston Symphony Orchestra under Music Director Seiji Ozawa will be Mahler's Symphony No. 2, *Resurrection*, Brahms's *A German Requiem* – both to be performed on concerts dedicated to the memory of Leonard Bernstein – and a semi-staged production of Mozart's opera *Idomeneo*. The chorus will also perform Bach's Cantatas 26 and 149 with guest conductor Helmuth Rilling, and Beethoven's Ninth Symphony with the Cleveland Orchestra and its Music Director, Christoph von Dohnányi. In addition, there will be a Friday-evening Prelude concert of choral works under the direction of John Oliver.

Auditions will be held on Wednesday, March 6, at 6 p.m. at Symphony Hall, 301 Massachusetts Avenue in Boston. All materials will be provided. Please call (617) 638-9310 to schedule an audition or for further information.

PRIEST

Was der Mund des Fürsten schwöret,
What the prince's words promise,

VIRGIN

Was von seinem Volk er höret,
What he has heard his people request,

PRIESTS AND VIRGINS

Sei zu beider wohl der Grund!
may they be the basis of blessings for both.

PRIEST

Er uns hold,
He, gracious to us,

VIRGIN

Treu wir dem Throne;
We, faithful to the throne;

PRIEST

Vatersorgen,
Paternal care,

VIRGIN

Lieb' zum Lohne,
our love in return,

PRIESTS AND VIRGINS

Ist der wechselweise Bund.
this is our mutual bond.

CHORUS OF PRIESTS AND VIRGINS

Gottheit über alle mächtig! *usw.*
Godhead mighty above all! *etc.*

No. 7

HIGH PRIEST

Ihr Kinder des Staubes, erzittert und bebet,
You children of dust, tremble and quake
Bevor ihr euch wider die Götter erhebet!
before you rise up against the gods!
Rächender Donner verteidiget sie
Avenging thunderbolts protect them
Wider des Frevlers vergebene Müh!
from the vain attack of the blasphemer!

CHORUS

Wir Kinder des Staubes erzittern und beben
We children of dust tremble and quake
Und neigen die Häupter zu Erd';
and bow our heads to the earth;
Den Göttern zu fronen sei unser Bestreben,
May our sole endeavor be to serve the gods,
Was immer ihr Ratschluß begehrt.
whatever they may desire.
Höchste Gottheit, milde Sonne,
Highest divinity, gentle sun,
Hör Ägyptens frommes Flehn:
hear Egypt's pious prayer:
Schütz des Königs neue Krone,
Protect the King's new crown,
Laß sie immer aufrecht stehn!
keep it always safe.



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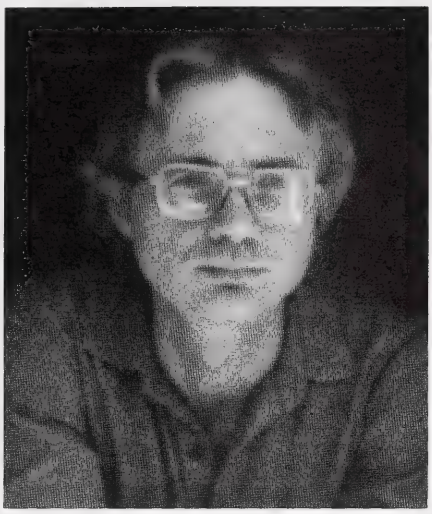
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John Adams
Harmonium



John Coolidge Adams was born in Worcester, Massachusetts, on February 15, 1947, and is living in San Francisco. Harmonium *was commissioned by the San Francisco Symphony to celebrate the inaugural season of Louise M. Davies Symphony Hall. The work is dedicated to Edo de Waart, who suggested the piece and who led the premiere on April 15, 1981. These are the first performances by the Boston Symphony Orchestra. The score calls for mixed chorus in various subdivisions, four flutes (three doubling piccolo), three oboes, three clarinets (one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, four trumpets, three trombones and tuba, percussion (glockenspiel, crotales, two marimbas, metallophone, bass drum, tubular bells, suspended cymbal, sizzle cymbal, crash cymbals, xylophone, triangle, medium and large tom-toms, anvil, cowbells, and tambourine), harp, celesta, piano (doubling synthesizer), and strings. The duration is about thirty-five minutes.*

A native of Massachusetts, John Adams grew up here and achieved his "musical awakening into consciousness" in Symphony Hall, sometime in the 1950s, when an elderly female relative or friend of the family gave him a ticket to a concert. "I sat in about the 8th row; Richard Burgin conducted, and the very first orchestral sound I heard was a double string orchestra, that incredible G minor chord that opens Vaughan Williams's *Tallis Fantasy*. It was a primal experience!" Adams learned to play the clarinet and went on to study at Harvard, where he received his B.A. and M.A. degrees in 1969 and 1971, and where he studied primarily with Leon Kirchner. "My music was always fairly tonal, but then it was expressionistic in a way that is hard to define." He was also active as a conductor at Harvard, where he became director of the Bach Society. He played his clarinet professionally, too, including occasions when he played with the Boston Symphony Orchestra as a substitute clarinetist. He was also a member of the orchestra in the American premiere of Schoenberg's *Moses und Aron*, which Sarah Caldwell conducted at the Boston Opera Company.

After graduation from Harvard, Adams moved to San Francisco, where he has taught since 1972 at the San Francisco Conservatory of Music. He became head of the composition department there and also directed the school's New Music Ensemble, for which he commissioned more than forty new works.

John Adams became involved with the San Francisco Symphony when he worked with the orchestra's music director Edo de Waart to implement a series of concerts entitled "New and Unusual Music," which began in 1980. The series received national attention and became the model for a Composer-in-Residence program operating with a number of American orchestras, in which a composer forms an extended relationship with an ensemble, assisting the music director in choosing for performance new music by other composers and writing new pieces to be given their premieres by the host orchestra. John Adams himself was selected for a residency with the San Francisco Symphony which eventually extended to three years, during which time he composed *Harmonium*.

John Adams' music includes works for traditional instruments as well as electronic music. His work in one medium has sometimes helped shape his views of another. As a student he composed ensemble pieces for traditional instruments, but he soon began



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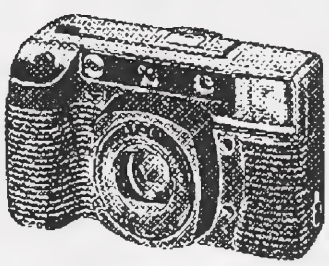
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working with electronics, which allowed him to experience the sound directly—as he was composing—in its precise, full sonority (a luxury not normally granted to composers for instruments, unless they happen to be writing for a single instrument that they can play themselves). Electronic music often relies more on timbre and pulse than on, say, melody, as a shaping force. The experience of working with that medium affected what Adams wanted to hear when he was writing for instruments as well—his ear and his imagination were newly sensitized to the power of sonority, of timbre, of instrumental color.

During the 1970s Adams became interested in the kind of music sometimes described by the term "minimalist," and sometimes called "process music" or simply (as the Dutch call it) "repetitive music," based in overlapping repeated patterns and steady pulses. Many composers have worked with minimalist ideas in recent years, coming at them from different directions, whether by way of Indian classical music (like Philip Glass) or through the influence of an inveterate experimenter such as John Cage. John Adams encountered minimalist ideas directly in a performance that he conducted at the San Francisco Conservatory, sometime in the mid-1970s, of a work by Steve Reich. "I saw some possibilities in that, in developing on this extremely simple music, building much more complex structures, a much richer harmonic palette. The 'minimalist' qualities that I began to use were the insistent pulse and the

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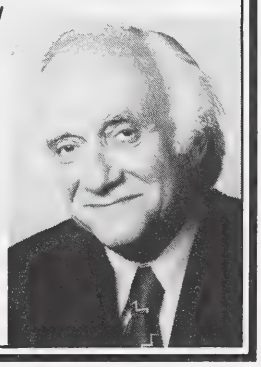
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repetitive nature of the building up of structures. My first piece that qualifies as minimalist was *Phrygian Gates*, a large work for solo piano—that was a rather strict, severe composition, a lot of pre-compositional decisions were made; things have loosened up more recently." Were there any influences from Oriental rhythmic ideas? "No, despite the fact that I've lived in California all these years, I am still terribly European-oriented, my cultural sympathies still lie with German music."

After *Phrygian Gates*, Adams continued the process of "loosening up," of getting away from the strict patterning of his earlier minimalist music, of making his music continually richer and more varied. In many works by other minimalist composers, the changes in patterns of repetition come so gradually that the listener is scarcely aware of them; only after a number of minutes does one suddenly realize that the pattern is now strikingly different—only it isn't possible to pinpoint exactly where the change occurred. This sort of thing does happen in Adams' music, but more often there are quite sudden and striking changes, not just the kind that seem to occur in some sort of trance state. This has been increasingly true of his work since *Shaker Loops* (performed by the Boston Symphony in 1984). Indeed, in the last decade it has become necessary to ask at what point minimalist music of great variety ceases to be "minimalist" any more. No composer has played a larger role in enriching the possibilities of the "minimalist" approach than Adams, who in orchestral works large and small as well as two operas, *Nixon in China* and his brand-new one, *The Death of Klinghoffer*, which receives its world premiere in Brussels in mid-March, has produced vibrant music of great energy and lyric power.

Harmonium is one of the earliest of Adams' really big works following upon his development of the techniques he used in *Phrygian Gates* and *Shaker Loops*, and it was his first work to include a text to be sung, thus bringing entirely different concerns to bear. The chorus often functions as a part of the orchestra (in the opening section, for instance, in which the singers reiterate a single syllable, "*no*," in a rapid,

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gentle pulsation starting on a single pitch, *D*). Gradually the pitch world expands outward from that center as, equally gradually, the syllable "*no*" becomes "*ne*," which turns out to be the first syllable of "never"—and once that becomes clear, the chorus sings John Donne's words in a clear, homophonic setting supported by a much-elaborated accompaniment that plays wonderful tricks on the ear's sense of where the beat is. In fact, different layers of the chorus and orchestra all operate at different speeds in a rich profusion of sound. Repeated notes and small melodic cells, simple lyric melodies in long phrases, piled-up chords that sometimes resemble the sounds of a close-harmony pop group like the Hi-Lo's, overlapping entrances of patterns in different lengths—these are the principal elements of *Harmonium*. What is amazing about the work is the variety of sound and color that can come from these simple materials so expertly interwoven.

The most articulate guide to *Harmonium* can be found in the composer's own preface to the published score (printed below), which describes the genesis of the musical gestures and the relationship of the three poems that make up its text.

—Steven Ledbetter

Harmonium began with a simple, totally formed mental image: that of a single tone emerging out of a vast, empty space and, by means of a gentle unfolding, evolving into a rich, pulsating fabric of sound. This wordless "preverbal" creation scene describes the opening of the piece, and it was fixed in my mind's eye long before I had even made the decision whether or not to use a text. Some time passed before I was able to get beyond this initial image. I had an intuition of what the work would *feel* like, but I could not locate the poetic voice to give it shape. When I finally did settle on a text for the piece I was frankly rather surprised by the oddity of my choice. At almost the same time I happened upon an obscure poem with the irresistible title "Negative Love" by the seventeenth-century English poet John Donne and two poems by the nineteenth-century American Emily Dickinson which, together with the Donne poem, suggested a completed unity of form and meaning.

In other works written about the same time as *Harmonium* (*Common Tones in Simple Time* for orchestra, *Shaker Loops* for strings, and *Phrygian Gates* for piano) much of the musical interest came about as a result of a balance between harmonic stability and the invention and variety of the sound "surface." Large, harmonically stable key areas, often governed by a single mode or even a single chord, were brought to life and impelled forward by an inner pulse and by a constantly evolving wave-like manipulation of the surface texture. (An early version for string quartet of *Shaker Loops* was, in fact, appropriately titled *Wavemaker*.) Melody, when it did occur, was seldom a generator of form, as it is in almost all other tonal music. Rather it was born out of the ongoing harmonic and rhythmic flow of the continuum. One could even go so far as to call it an aspect of the music's texture. Nevertheless, it is by no means absent or unimportant in *Harmonium*.

With harmonic rhythms (i.e. the rate of changes between harmonies) radically slowed down, modulation took on a new and exciting meaning and I found that, when properly handled, it could accomplish the effect of a kind of celestial gear shifting. A successful performance of any one of these pieces should give the feeling of travelling—sometimes soaring, sometimes barely crawling, but nonetheless always moving forward over vast stretches of imaginary terrain. Changes in harmony, normally a matter of measure to measure articulation in most tonal music (at least in the western world), become a different matter when used in this manner: I found, for example, that I could use harmonic change in two very different ways: One way was to bring in a new key area almost on the sly, stretching the ambiguity out over such a

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length of time that the listener would hardly notice that a change had taken place (you find yourself in a new landscape but you don't know how you got there). Another approach was to introduce a sudden change of key for all the available power of surprise and heightened emotional tension that it might provide, as in the successive shifts of key (which I call "gates") in "Wild Nights," abrupt transitions that act like a continuously accelerating centrifuge.

Of course *Harmonium* is different from all my other works because it has a text. In the Dickinson poems an internal structure is already apparent, and I took advantage of the unhurried cinematographic unfolding of imagery in "Because I Could Not Stop for Death" to once again utilize the power of changes of key (and in this case changes of mode as well). The "placing" of the speaker—in a slowly moving carriage while the sights and sounds of her life gradually pass her by—created an irresistible momentum for a slow, disembodied rhythmic continuum.

"Negative Love," on the other hand, presented different problems both on the interpretive as well as the imaginary level. What attracted me to the poem was its evasiveness: Every time I read it, it seemed to mean something different. The poem is really about the humility of love, and my response was to see it as a kind of vector, an arrow pointing heavenward. Thus the opening of "Negative Love" with its rippling

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waves of orchestral and choral sound sets in motion a musical structure that builds continuously and inexorably to a harmonic culmination point some ten minutes later. Throughout the movement the music is in a constant state of agitation. The tempo is always quickening, the amplitude growing louder and the overall density gaining power and mass until it reaches its peak on the words

If any who deciphers best
What we know not, our selves, can know,
Let him teach me that nothing . . .

At this point the entire mass shifts smoothly back to the opening tempo and opening atmosphere.

If "Negative Love" is a meditation on love and "Because I Could Not Stop for Death" a sequence of tableau-type images about the arrest of time, "Wild Nights" embraces both of the former themes with a poetic intensity that is at once violent and sexual and full of that longing for forgetfulness which is at the core of all Dickinson's works. Her goal is far from being some kind of Apollonian serenity of self-realization, her Eden is the sea, the universal archetype of the Unconscious, an immense, nocturnal ocean of feeling where the slow, creaking funeral carriage of the earlier poem now yields to the gentle, unimpeded "rowing" of the final image.

—John Adams



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Negative Love or The Nothing

I never stoop'd so low, as they
Which on an eye, cheek, lip, can prey.
Seldom to them, which soar no higher
Than virtue or the mind to admire.
For sense, and understanding may
Know what gives fuel to their fire:
My love, though silly, is more brave,
For may I miss, whene'er I crave,
If I know yet, what I would have.

If that be simply perfectest
Which can by no way be express'd
But Negatives, my love is so.
To All, which all love, I say no.
If any who deciphers best,
What we know not, our selves, can know,
Let him teach me that nothing; this
As yet my ease and comfort is,
Though I speed not, I cannot miss.

—*John Donne*

Because I could not stop for Death,
He kindly stopped for me;
The carriage held but just ourselves
And Immortality.

We slowly drove, he knew no haste,
And I had put away
My labor, and my leisure too,
For his civility.

We passed the school where children played
At wrestling in a ring;
We passed the fields of gazing grain,
We passed the setting sun.

We paused before a house that seemed
A swelling of the ground:
The roof was scarcely visible,
The cornice but a mound.

Since then 'tis centuries; but each
Feels shorter than the day
I first surmised the horses' heads
Were toward eternity.

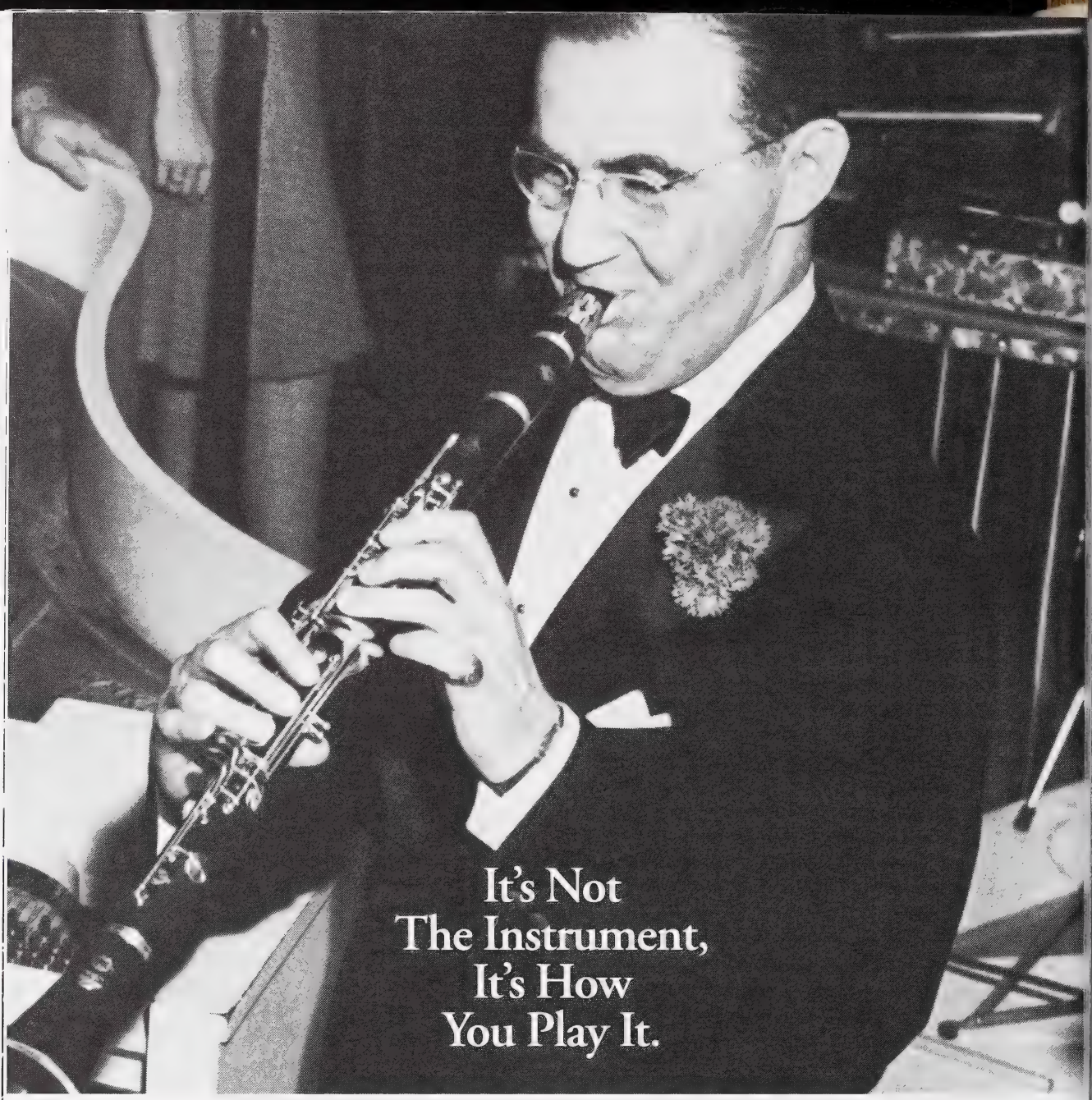
—*Emily Dickinson*

Wild Nights—Wild Nights!
Were I with thee
Wild Nights should be
Our Luxury!

Futile—the winds—
To a Heart in port—
Done with the Compass—
Done with the Chart!

Rowing in Eden—
Ah, the sea!
Might I but moor—Tonight—
In thee!

—*Emily Dickinson*



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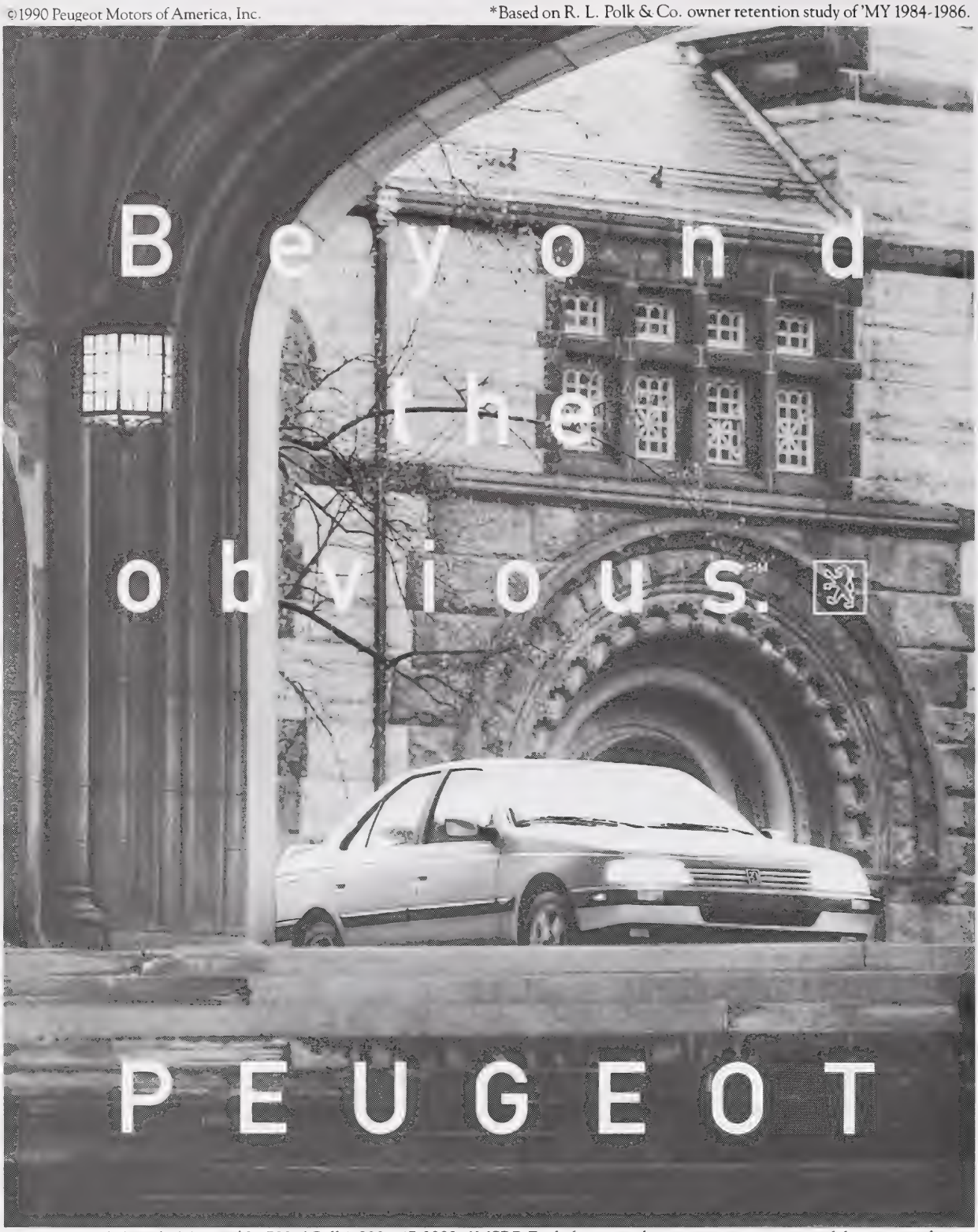
Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, The Music* is still worth knowing (Oxford paperback). Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback), though frustrating to read since it is built up out of many short sections dealing primarily with Mozart's character, personality, and genius, provides a stimulating point of view for readers who have not followed the recent specialist literature on the composer. Just published in anticipation of this year's many commemorations of the 200th anniversary of the composer's death, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books), is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know. A distinguished roster of specialists writes about the historical background of Mozart's life, the musical world in which Mozart lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable book. I know nothing quite like this for any other composer: detailed and scholarly for the specialist, wide-ranging, yet accessible for the general music-lover. Though it is not listed in the American record catalogues at the moment, there is a recording of the *Thamos* music performed by the Concertgebouw Orchestra under the direction of Nikolaus Harnoncourt (Teldec). An older recording that emanated from Salzburg, with Leopold Hager conducting the Mozarteum Orchestra and the Salzburg Chamber Choir, has long since been unavailable (DG).

Ingram D. Marshall's short article on John Adams in The New Grove Dictionary of American Music offers a useful guide. Adams' music has become available in considerable measure in recent years. *Harmonium* has been recorded by Edo de Waart and the San Francisco Symphony Orchestra and Chorus, the forces of the premiere (ECM). The early works on record include *Shaker Loops* in its original version for string septet, superbly recorded by the Ridge Quartet supplemented by three other players under the composer's direction (New Albion LP), coupled with his solo piano work *Phrygian Gates*, played by Mack McCray. Edo de Waart has recorded the full orchestral version of *Shaker Loops* with the strings of the San Francisco Symphony Orchestra (Philips, coupled with Steve Reich's Variations for Winds, Strings, and Keyboard). Among Adams' larger and more recent works, there are *Harmonielehre* for full orchestra, also performed by the San Francisco Symphony under de Waart (Nonesuch), the rowdy *Grand Pianola*, for chamber orchestra and soloists, recorded by the Solisti New York under the direction of Ransom Wilson, with soloists Ursula Oppens and Alan Feinberg (Angel), the complete opera *Nixon in China*, with de Waart conducting the Orchestra of St. Luke's and the original cast (Nonesuch, also available on videotape), and the poignant setting of Walt Whitman's description of his experience in a Civil War hospital, *The Wound-Dresser*, for baritone and orchestra, coupled with *Fearful Symmetries* for orchestra; the composer conducts the St. Paul Chamber Orchestra, with Sanford Sylvan in the Whitman piece (Nonesuch).

—S.L.

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Simon Rattle



Since winning the John Player International Conductor's Competition in 1974 at age nineteen, Simon Rattle has achieved extraordinary acclaim even while pursuing unusual and challenging twentieth-century repertory and limiting his appearances to a handful of orchestras and opera companies. Born in Liverpool in 1955, the youngest child of musical parents, Mr. Rattle studied piano and percussion; he made his first professional appearance at eleven, as percussionist with the Royal Liverpool Philharmonic and the National Youth Orchestra with Pierre Boulez. Five years later he switched to conducting, as a student of John Carewe. As a winner of the John Player Competition he became assistant conductor of the Bournemouth Symphony Orchestra and the Bournemouth Sinfonietta for three years. He made his Glyndebourne debut at twenty and appeared with the Philharmonia Orchestra at London's Royal Festival Hall two years later. In 1978 he was appointed associate conductor of the Royal Liverpool Philharmonic and the BBC Scottish Orchestra, positions he held until his appointment in the summer of 1980 as principal conductor and music director of the City of Birmingham Symphony Orchestra, his current position. Mr. Rattle made his North American debut at twenty-four with the Los Angeles Philharmonic, of which he is currently principal guest conductor. He has also been artistic director of the London Choral Society, principal guest conductor of the Rotterdam Philharmonic, and artistic director of London's South Bank Festival. Mr. Rattle also appears regularly with the London Sinfonietta and the Philharmonia. Engagements as a guest conductor have brought him to Boston, Chicago, Cleveland, Montreal, San Francisco, and Toronto; he has also been heard with major orchestras in Germany, Scandinavia, Holland, and Israel and recently began a long-term guest-conducting arrangement with the Berlin Philharmonic. As an opera conductor, he has conducted acclaimed productions at Glyndebourne (including the first British production of *Porgy and Bess*, which he subsequently recorded), Scottish Opera, English National Opera, Los Angeles Opera, and Covent Garden. Mr. Rattle focuses most of his time and energy on his work with the City of Birmingham Symphony Orchestra; in his work with that ensemble and the London Sinfonietta he has earned a reputation as an innovative and daring programmer, and as a champion of twentieth-century music. An exclusive Angel/EMI artist, he has recorded music of Janáček, Weill, Rachmaninoff, Mahler, Schoenberg, Nielsen, Messiaen, and Stravinsky; his discography with the Philharmonia, Los Angeles, and Birmingham orchestras numbers some thirty releases. In addition, he and the City of Birmingham Symphony Orchestra have made a number of television documentaries for BBC and Central Independent Television. Also a scholar of literature, Mr. Rattle gave up his conducting responsibilities in 1980-81 to study English and American literature at Oxford University. In Queen Elizabeth's 1987 New Year's Honours he was made a C.B.E. for his services to music. That same year marked the publication by Faber and Faber of Nicholas Kenyon's *Simon Rattle: The Making of a Conductor.* Mr. Rattle's previous Boston Symphony appearances have included two subscription programs in November 1983 and two programs in March 1987.



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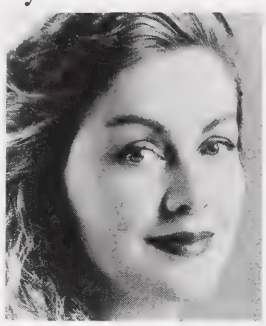
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Lynne Dawson



A native of York, England, soprano Lynne Dawson studied at the Guildhall School of Music and Drama in London and at the Britten-Pears School with Sir Peter Pears. Her career began in the early music movement with concerts both in England and on international tours. During the past few years she has been increasingly in demand as a soloist for concert and opera appearances. Ms. Dawson works regularly with such conductors as Trevor Pinnock, John Eliot Gardiner, Christopher Hogwood, Roger Norrington, Jeffrey Tate, and Carlo Maria Giulini. She has also appeared in concert with Andrew Davis, Sir Charles Mackerras, and Vladimir Ashkenazy. In 1989 she made her debut recital at the Wigmore Hall in London. Ms. Dawson's recent concert appearances have included Orff's *Carmina burana* with Herbert Blomstedt and the San Francisco Symphony, which was recorded for Decca, and Haydn's *The Seasons* with Franz Welser-Moest and the London Philharmonic. This season's concert appearances include Bach's B minor Mass at La Scala and the Mozart *Requiem* in Rome, both under Giulini, and Mozart's C minor Mass with the English Chamber Orchestra under Jeffrey Tate. Ms. Dawson's recent performances on the operatic stage have included Zdenka in Strauss's *Arabella* for Radio France, Sandrina in a new production of Mozart's *La finta giardiniera* for the Lausanne Opera, Purcell's *The Fairy Queen* at the 1989 Aix-en-Provence Festival, Constanze in Mozart's *Die Entführung aus dem Serail* at the Sadler's Wells Theatre in London, and Fiordiligi in Mozart's *Così fan tutte* in Naples. Future operatic appearances include Pamina in *Die Zauberflöte* at the Vienna Staatsoper and Teresa in Berlioz's *Benvenuto Cellini* with Netherlands Opera. Ms. Dawson's recordings include Bach's B minor Mass and Monteverdi's *Orfeo* with John Eliot Gardiner on DG Archiv; Mozart's C minor Mass with Christopher Hogwood on Decca; Purcell's *Timon of Athens* and *Dioclesian* and Gluck's *Iphigénie en Aulide* also under Gardiner, on Erato; Handel's *Jephtha* and *Saul*, under Gardiner on Philips; and Mozart's *Requiem* under Giulini on CBS. Future recordings include Constanze in *Entführung* under Hogwood for Decca and Donna Elvira in *Don Giovanni* under Norrington for EMI. Ms. Dawson is making her Boston Symphony Orchestra debut at these concerts.

Elise Ross



Soprano Elise Ross is widely acclaimed throughout Europe for her interpretations of twentieth-century music. She began her career singing music by Luciano Berio, giving the premiere of his music-theater piece *Passagio* in Rome and touring his chamber music with the London Sinfonietta. She then went on to appear as a soloist in such major European music festivals as Warsaw, the Maggio Musicale Fiorentino, Venice's Biennale, and the Holland Festival. Among her most noted interpretations have been Schoenberg's *Pierrot Lunaire*, which she is scheduled to perform at Tanglewood this summer, and the role of Marie in Berg's *Wozzeck*. She has recorded Kurt Weill's *The Seven Deadly Sins* for EMI records and for BBC Television, in addition to staged performances at London's Royal Festival Hall. Ms. Ross has sung the role of Cherubino in Mozart's *Le nozze di Figaro* for Opera 80 and Opera North in the United Kingdom and for Long Beach Opera in the United States. Most recently she appeared as Marie in the Los Angeles Music Center Opera's production of *Wozzeck*. In 1991 she sings her first Mélisande in Debussy's *Pelléas et Mélisande* in concert in London; she is scheduled to sing that role with Netherlands Opera in 1993. She will tour *Pierrot Lunaire* with members of the City of Birmingham Symphony Orchestra as part of their United States tour in 1992. Ms. Ross is making her first Boston Symphony Orchestra appearances at these concerts.

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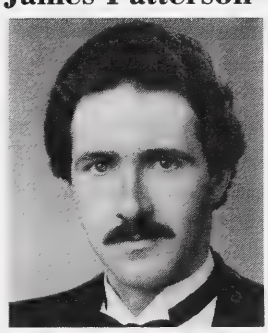
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Donald Kaasch



Tenor Donald Kaasch's recent credits include his acclaimed portrayal of American poet Edgar Allan Poe in the Lyric Opera of Chicago production of Argento's *The Voyage of Edgar Allan Poe*. He has appeared in Europe in the Opéra de Paris/Bastille's inaugural production of Berlioz's *Les Troyens*, as well as at the Théâtre des Champs-Elysées, the Théâtre du Capitole in Toulouse, and the Teatro Communale in Florence. In the United States he has appeared regularly with the Metropolitan Opera and the Lyric Opera of Chicago, as well as with Washington Opera, Seattle Opera, and Florentine Opera. Mr. Kaasch's repertoire includes most of the Mozart tenor roles, as well as roles by Donizetti, Rossini, Berlioz, Gluck, Berg, and contemporary composers. In concert he has appeared with the Chicago Symphony Orchestra in *Boris Godunov* under Claudio Abbado, Rachmaninoff's *The Bells*, and Ned Rorem's *An American Oratorio*, and with the Flemish Opera Orchestra in Rossini's *Stabat mater*. Future engagements include appearances at the Metropolitan Opera in the title role of Mozart's *La clemenza di Tito* under James Levine, in *Don Giovanni*, and as the Steuermann in *Der fliegende Holländer*; the title role of *Mitridate* with Jeffrey Tate and *Wozzeck* with Daniel Barenboim and Patrice Chereau, both at the Théâtre du Châtelet in Paris; Idamante in *Idomeneo* at the Bastille; *Tancredi* with Marilyn Horne at Salzburg; *La favorita* and *Anna Bolena* at the Théâtre de la Monnaie in Brussels; and Mozart's *Requiem* in Nantes. Mr. Kaasch is making his Boston Symphony debut with this week's concerts.

James Patterson



During the 1990-91 season, acclaimed bass James Patterson returns to San Francisco Opera as Nettuno in Monteverdi's *Il ritorno d'Ulisse in patria* and is heard as the Commendatore in Opera Hamilton's production of *Don Giovanni*. He makes his Boston Symphony debut with this week's concerts, and is a soloist in Verdi's *Requiem* with the Amarillo Symphony. Last season he reprised his role as the Commendatore in the Peter Sellars production of *Don Giovanni*; that production was videotaped in Vienna and was seen recently on PBS's "Great Performances" series. Other performances during the 1989-90 season included appearances as Basilio in *The Barber of Seville* with Canadian Opera, Sarastro in *The Magic Flute* with Kentucky Opera, Lodovico in *Otello* with Canadian Opera, and Fafner in the San Francisco Opera production of Wagner's *Ring*. Other San Francisco Opera appearances have included Trulove in Stravinsky's *The Rake's Progress*, Titurel in *Parsifal*, the Old Convict in *Lady Macbeth of Mtsensk*, Sparafucile in *Rigoletto*, and the King in *Aida*, as well as roles in *Lear*, *Der Rosenkavalier*, *Werther*, and *Un ballo in maschera*. He has also performed with the Greater Miami Opera, Orlando Opera, Lyric Opera of Chicago, Vancouver Opera, and New Orleans Opera, and has sung the role of Fafner in Seattle Opera's *Ring* production. Mr. Patterson is also acclaimed as a soloist with orchestra, having appeared in Verdi's *Requiem* and Bach's *St. Matthew* Passion with Robert Shaw in San Francisco's "Festival of Masses," as well as with the Montreal Symphony, the Minnesota Orchestra, the Pacific Symphony, and the San Jose Symphony. In the summer of 1981 Mr. Patterson was an Apprentice Artist with Santa Fe Opera. He was also a member of San Francisco Opera's Merola Program, where, after winning the Promising Young Artists Award in the Chicago regional auditions, he performed the roles of Sarastro and Sparafucile, singing the latter role with Western Opera Theater throughout the United States. He then joined the San Francisco Opera as an Adler Fellow. A native of Toronto, Mr. Patterson received both his bachelor's and master's degrees from the University of Michigan.

Tanglewood Festival Chorus

John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus celebrated its twentieth anniversary last season. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. In addition, the chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. An album of *a cappella* twentieth-century American music recorded at the invitation of Deutsche Grammophon was a 1979 Grammy nominee. Recordings with Seiji Ozawa and the Boston Symphony Orchestra currently available on compact disc include Strauss's *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Beethoven's Choral Fantasy with Rudolf Serkin, on Telarc; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on CBS Masterworks. The chorus's most recent release, on Philips, is Ravel's *Daphnis et Chloé*, with the Boston Symphony Orchestra under the direction of Bernard Haitink. They may also be heard on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops Orchestra. In June 1989 the Tanglewood Festival Chorus helped close a month-long International Choral Festival based in Toronto, performing music by Tallis, Ives, Brahms, and Gabrieli under John Oliver's direction and participating in the festival's closing performance, the Verdi *Requiem* with the Toronto Symphony under the direction of Charles Dutoit.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fourteenth season. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.



Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

Annette Anfinrud
Margaret Aquino
Ingrid Bartinique
Deborah Bennett
Joanne Colella Boag
Sarah S. Brannen
Susan Cavalieri
Bonita Ciambotti
Jane R. Circle
Deborah Grace Coleman
Patricia Cox
Mary A.V. Crimmins
Sara Dorfman
Christine P. Duquette
Carol Furneaux
Amy G. Harris
Christine Jaronski
Malinda Julien
Sarah Jane Liberman
Barbara S. MacDonald
Jan Elizabeth Norvelle
Fumiko Ohara
Christine Payne
Sarah J. Robinson
Charlotte C. Russell
Lisa Saunier
Genevieve Schmidt
Pamela Schweppe
Joan Pernice Sherman
Deborah L. Speer
Jennifer Wehr
Tricia Wells

Mezzo-sopranos

Maisy Bennett
Betty B. Blume
Nancy Brockway
Sharon Carter
Barbara Clemens
Diane Droste
Barbara Naidich Ehrmann
Maria E. Favorito
Paula Folkman
Dorrie A. Freedman
Irene Gilbride
Toni Gustus
Donna Hewitt-Didham
Diane Hoffman
Evelyn Eshelman Kern
Dorothy W. Love
April Merriam
Sheryl Monkelien
Roslyn Pedlar
Susan Quinn Pierce
Avis See-Tho
Rachel Shetler
Linda Kay Smith
Ada Snider
Julie Steinhilber
Dianne M. Terp
Judith Tierney
Constance L. Turnburke
Christine Lillian Wallace
Sue Wilcox

Tenors

Brad W. Amidon
Antone Aquino
John C. Barr
William A. Bridges, Jr.
Kenneth R. Burger
Andrew O. Crain
Wayne Curtis
Keith Daniel
Reginald Didham
J. Todd Fernandez
Michael P. Gallagher
J. Stephen Groff
David M. Halloran
George W. Harper
David Mack Henderson
John W. Hickman
Stanley Hudson
Warren D. Hutchison
James R. Kauffman
Hyung Goo Kim
Edward Kiradjieff
David E. Meharry
Larry Mynatt
David Norris
Daniel O'Brien
David Raish
Brian Robinson
David Rose
Ronald Severson
Barry Singer

Basses

Eddie Andrews
Kirk H. Chao
George Chase
Mel Conway
James W. Courtemanche
Edward E. Dahl
Robert Engel
Stephen Falbel
Mark Haberman
David K. Kim
John Knowles
Timothy Lanagan
Steven Ledbetter
Andris Levensteins
H. Brady Macosko
Gregory Mancusi-Ungaro
Stephen H. Owades
Donald Robert Peck
Michael J. Prichard
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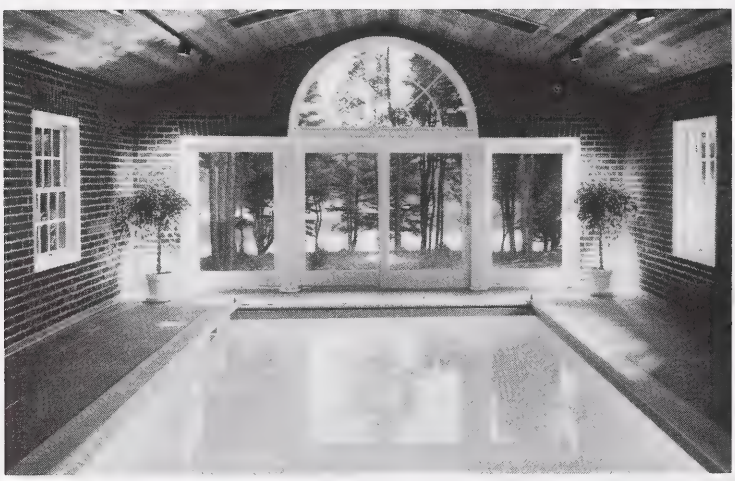
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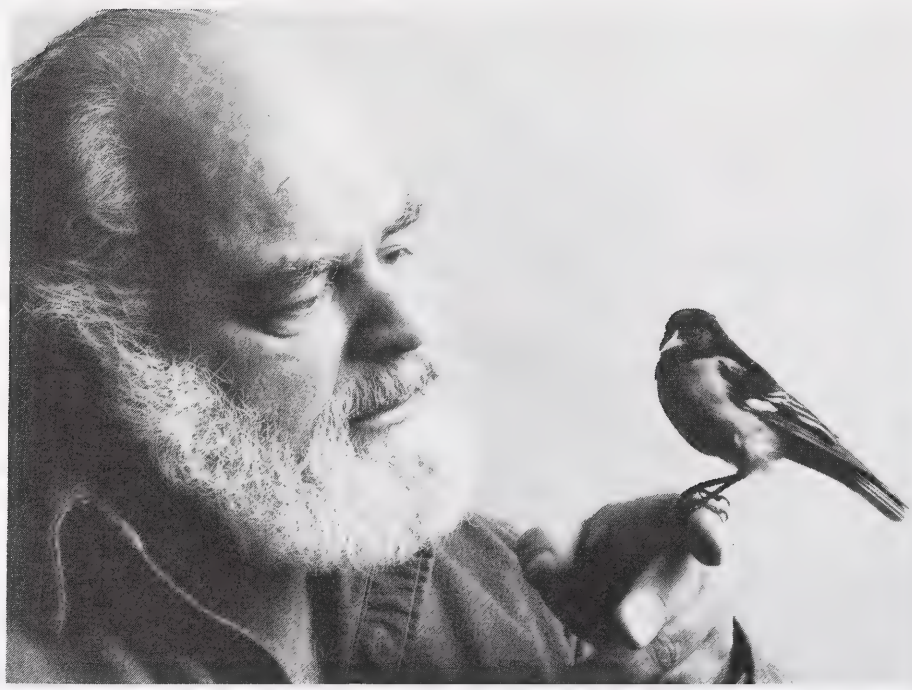
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Thursday, March 14, at 8
Friday, March 15, at 2
Saturday, March 16, at 8
Tuesday, March 19, at 8

CHRISTOF PERICK conducting

WAGNER — *Siegfried Idyll*

MOZART — Violin Concerto No. 5 in A, K.219

Allegro aperto
Adagio
Tempo di menuetto—Allegro—
Tempo di menuetto

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Overture to Act I (Jourdain the Bourgeois)
Minuet
The Fencing-Master
Entrance and Dance of the Tailors
The Minuet of Lully
Courante
Entrance of Cléonte (after Lully)
Prelude to Act II (Dorantes and Dorimène, Count and Marchioness)
The Dinner (Table Music and Dance of the Kitchen Boy)

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Thursday 'A'—March 14, 8-9:45
Friday 'B'—March 15, 2-3:45
Saturday 'B'—March 16, 8-9:45
Tuesday 'C'—March 19, 8-9:45

CHRISTOF PERICK conducting
THOMAS ZEHETMAIR, violin

WAGNER	*Siegfried Idyll*
MOZART	Violin Concerto No. 5 in A, K.219
STRAUSS	*Le Bourgeois gentilhomme*, Suite

Thursday 'B'—March 21, 8-9:35
Friday 'A'—March 22, 2-3:35
Saturday 'A'—March 23, 8-9:35
Tuesday 'C'—March 26, 8-9:35

HEINZ WALLBERG conducting

BRUCKNER	Symphony No. 8

Thursday 'C'—March 28, 8-9:45
Friday 'B'—March 29, 2-3:45
Saturday 'B'—March 30, 8-9:45
Tuesday 'B'—April 2, 8-9:45

MAREK JANOWSKI conducting

BEETHOVEN	Symphony No. 4
SCHUBERT	Symphony in B minor, *Unfinished*
WAGNER	"Good Friday Spell" from *Parsifal*

Programs and artists subject to change.

Thursday, April 4, at 10:30 a.m.
Open Rehearsal
Marc Mandel will discuss the program at 9:30 in Symphony Hall.
Thursday 'B'—April 4, 8-9:50
Friday 'B'—April 5, 2-3:50
Saturday 'B'—April 6, 8-9:50

ROGER NORRINGTON conducting
JEANNE OMMERLÉ, soprano
D'ANNA FORTUNATO, mezzo-soprano
JEFFREY THOMAS, tenor
NATHANIEL WATSON, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART	*Ave, verum corpus*
HAYDN	Mass in B-flat, *Harmoniemesse*
MOZART	Symphony No. 41, *Jupiter*

Wednesday, April 10, at 7:30 p.m.
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'D'—April 11, 8-9:55
Friday 'A'—April 12, 2-3:55
Saturday 'A'—April 13, 8-9:55

SEIJI OZAWA conducting
KRYSTIAN ZIMERMAN, piano

BEETHOVEN	Piano Concerto No. 5, *Emperor*
BERLIOZ	*Symphonie fantastique*

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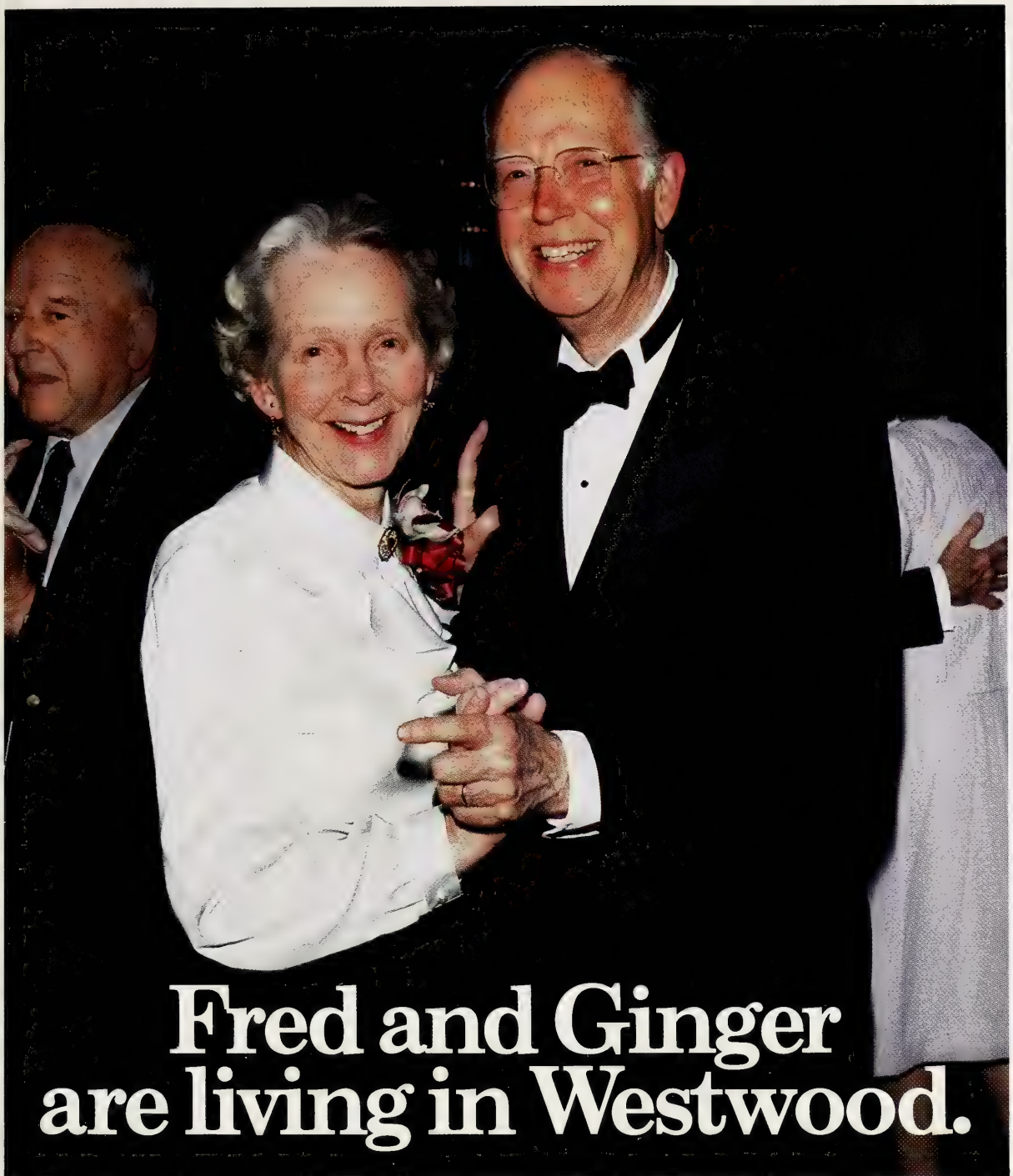
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Presented by the
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Monday, March 11, 1991, at 8:15 p.m.
Symphony Hall, Boston

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The Boston Opera Association Continues the Tradition

For more than 100 years the Boston Opera Association has brought to this city the most distinguished artists of the operatic world for the enjoyment of Bostonians: Caruso, Flagstad, Pinza, Milanov, Sills, Price, Corelli, Nilsson, Caballé, Pavarotti, Freni, and conductors Mahler, Toscanini, Leinsdorf, Monteux, Bernstein, and many more.

This evening the Association continues its tradition by presenting June Anderson and Alfredo Kraus—two outstanding artists from the Metropolitan Opera whose reputations are well-known here and abroad—in a bel canto program which is certain to delight the patrons of opera and symphony who join us on this occasion.

This evening marks the second collaborative event between the Boston Opera Association and the Boston Symphony Orchestra, two of Boston's oldest cultural institutions, and there is a promise of more such ventures in the future with programs designed to contribute to the enrichment of both opera and symphony audiences. We can look forward to the return of Mirella Freni next October in a semi-staged version of Tchaikovsky's *Pique Dame*

first presented at Tanglewood in the summer of 1990 under the baton of Seiji Ozawa. This production was warmly received by critics and audiences alike. The B.O.A. takes pleasure in presenting *Pique Dame* next October 16 here at Symphony Hall for our friends in the Boston area.

Meanwhile the collateral educational and artistic programs of the Association continue: the Young Artists Award Program, baritone Haijing Fu being the first recipient in 1988 and, most recently, mezzo-soprano Mary Ann McCormick in November 1990; and the highly acclaimed educational outreach program "Opera-tunity," which helps develop audiences of tomorrow through workshops, in-school instruction, and performances conducted by professional artists. Study materials emphasize the acquisition of basic skills and content related to the art of opera.

Participating schools include the following in Boston: Boston Latin, Boston Technical, and Madison Park High Schools; Grover Cleveland, Phyllis Wheatley, Dearborn, and Woodrow Wilson Middle Schools; The Ohrenburger, James Curley, Elihu Greenwood, Winship, Eliot, The Agassiz, Alexander Hamilton, Hugh Roe O'Donnell, Rafael Hernandez, Mather, Beethoven, and Mattahunt Elementary Schools. Suburban schools include the John F. Kennedy and Woodrow Wilson Middle Schools in Natick, and the Chestnut Hill Elementary School.

This evening's Gala is made possible by the underwriting of the Boston Opera Association with the support of Dynatech, Jordan Marsh, Merrill Lynch, The Ritz-Carlton, Tiffany, and loyal friends of the Association to whom we are deeply grateful. Our thanks also to our friends at Symphony Hall who make our new cooperative partnership a pleasurable experience and assist the Boston Opera Association to continue its tradition of artistic excellence.

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Monday, March 11, 1991, at 8:15 p.m.

JUNE ANDERSON, soprano
ALFREDO KRAUS, tenor

JULIUS RUDEL conducting
MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

ROSSINI	Overture to *Il barbiere di Siviglia*
DONIZETTI	"Depuis l'instant où dans mes bras," Duet from *La Fille du régiment*, Act I Ms. ANDERSON and Mr. KRAUS
WOLF-FERRARI	Two Intermezzi (Introductions to Acts II and III) from *The Jewels of the Madonna*
DONIZETTI	"Ah, mes amis, quel jour de fête . . . Pour mon âme," Tonio's aria from *La Fille du régiment*, Act I Mr. KRAUS
DONIZETTI	*Lucia di Lammermoor*, Act I: "Regnava nel silenzio . . . Quando rapito in estasi" Ms. ANDERSON "Lucia, perdona . . . Sulla tomba . . . Verranno a te" Mr. KRAUS and Ms. ANDERSON

Intermission

THOMAS	"A vos yeux" (Ophelia's mad scene), from *Hamlet*, Act IV Ms. ANDERSON
GOUNOD	"Ah! léve-toi soleil," Romeo's aria from *Roméo et Juliette*, Act II Mr. KRAUS

program continues . . .

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Ms. ANDERSON and Mr. KRAUS

The Boston Opera Association is deeply grateful to the following, whose special generosity has helped to underwrite this evening's gala performance: Dynatech Corporation; Dr. Dean S. Edmonds, Jr.; Jordan Marsh; Hon. Charles Francis Mahoney; Merrill Lynch, Pierce, Fenner & Smith Inc.; Hon. Lawrence T. Perera; The Raytheon Company; The Ritz-Carlton Hotel; Tiffany and Company.

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Program notes, Texts, and Translations

Notes by Steven Ledbetter,
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GIOACCHINO ROSSINI (1792-1868)
Overture to *The Barber of Seville*

Rossini was both remarkably fluent as a composer and notoriously lazy. He frequently recycled musical ideas between one work and another, especially if he thought he wouldn't be found out! In his day, operas were composed the way TV sitcoms are written today—fast, for a specific occasion and a specific group of performers. As little as a month might elapse from the signing of the contract for a new opera to opening night! Every possible means of streamlining the production was called for, and if Rossini had to write an opera in February for Naples and another one in October for Milan, he might be tempted to include some of the same music in both, since neither audience would ever be likely to hear the other work.

This is exactly what happened with an overture that Rossini composed in 1813 for La Scala. It was connected to the opera *Aureliano in Palmira*, which treated of imperial Roman history. The opera premiered in Milan on December 26. All through 1814 Rossini was composing for the Milanese audience, but as soon as he had a commission from

Naples—in the fall of 1815—he re-used the overture to *Aureliano* as the overture to his new historical opera—now set in 16th-century England—*Elisabeth, Queen of England*. Just a few months later he had to write a new opera for Rome. This was a comic opera, and, though it was not a great success at first, it has become far and away Rossini's best-known score, *The Barber of Seville*. Once again he used old music to introduce the evening's entertainment, the already twice-used overture from *Elisabeth*. This time it stuck.

GAETANO DONIZETTI (1797-1848)
"Depuis l'instant où, dans mes bras" from *La fille du régiment*, Act I

After having seen no fewer than fifty-four of his operas on the stage in Italy in the space of twenty years, Donizetti arrived in Paris in October 1838. Within two years his operas had been performed at four different theaters there, to the dismay of French composers like Berlioz, who were being pushed aside by the Italian's popularity. In addition to reworking older pieces to suit French taste, Donizetti composed new operas in French, of which the first—and one of the most delightful of all his operas—was *The Daughter of the Regiment*, produced at the Opéra-Comique on February 11, 1840.

Marie was a foundling discovered as an infant on the field of battle by the regiment that has raised her ever since, making her truly the "daughter of the regiment." She is now the lively *vivandière* of the troops. But recently she has become unaccountably moody; she has been seen with a young man who, she explains, saved her life by preventing her from falling over a precipice. Tonio is dragged in by the grenadiers, who believe him to be a spy, but he has only been hiding near the camp in the hope of seeing Marie again. He decides to join the regiment, and, when the two are left alone, they gently confess their love.

MARIE
Quoi! vous m'aimez?

TONIO
Si je vous aime!
Écoutez! écoutez et jugez vous-même.

MARIE
Voyons, écoutons!
Écoutons et jugeons!

TONIO
Depuis l'instant où, dans mes bras,
je vous reçus toute tremblante,
votre image douce et charmante
nuit et jour, s'attache à mes pas.

MARIE
Mais, monsieur, c'est de la mémoire,
et voilà tout!

TONIO
Attendez, attendez,
vous n'êtes pas au bout!
A mes aveux vous pouvez croire!

MARIE
Voyons, écoutons! Écoutons et jugeons!

TONIO
Le beau pays de mon enfance,
les amis que je chérissais,
ah! pour vous, je le sens d'avance,
sans peine je les quitterais!

MARIE
What! You love me?

TONIO
Do I love you?
Listen! Listen, and judge for yourself.

MARIE
We'll see—let's hear it!
We'll hear it and decide!

TONIO
From the instant when, in my arms,
I caught you, all trembling,
your sweet and charming image
dogs my footsteps night and day.

MARIE
But, sir, it's only a memory,
and that's all!

TONIO
Wait, wait,
you haven't heard it all!
You can believe my vows!

MARIE
We'll see, we'll hear! Hear and judge!

TONIO
The lovely countryside of my childhood,
the friends I cherished—
ah! for you, I know already,
I'd leave without regret!

MARIE
Mais une telle indifférence
est bien coupable,
bien coupable assurément!

TONIO
Et puis enfin, de votre absence,
ne pouvant vaincre le tourment,
j'ai bravé jusque dans ce camp
le coup d'une balle ennemie,
j'ai bravé dans ce camp, *etc.*
ne pouvant vaincre le tourment
de votre absence.

MARIE
Quand on aime les gens pour eux,
monsieur,
l'on conserve son existence.
Entendez-vous, monsieur?
De cet aveu si tendre,
non, mon coeur en ce jour,
ne sait pas se défendre,
non, car c'est de l'amour, de l'amour!

TONIO
A cet aveu si tendre,
non, son coeur en ce jour
ne peut pas se défendre
de croire à mon amour, à mon amour!

BOTH
De cet aveu si tendre, *etc.*

TONIO
Vous voyez bien que je vous aime!
Mais j'aime seul . . .

MARIE
Jugez vous-même!

TONIO
Voyons, écoutons! Écoutons et jugeons!

MARIE
Longtemps coquette, heureuse et vive,
je riais d'un adorateur.
Maintenant mon âme pensive
sent qu'il est un autre bonheur!
J'aimais la guerre,
je détestais nos ennemis.
Mais, à présent, je suis sincère,
pour l'un d'eux, hélas! je frémis!
Et du jour plein d'alarmes,
où ranimant mes sens au parfum d'un
fleur
je la sentis humide de vos larmes,
la douce fleur, trésor rempli de
charmes,

MARIE
But such indifference
is indeed a crime,
a crime, surely!

TONIO
And finally, unable to bear
the torment of your absence,
all the way to this camp I risked
an enemy bullet,
all the way to this camp, *etc.*,
unable to bear the torment
of your absence.

MARIE
When you love people for themselves,
sir,
you preserve your life.
Do you understand, sir?
From this avowal so tender,
my heart on this day
simply cannot defend itself,
no, for this is love, love!

TONIO
At this avowal so tender,
no, her heart on this day
cannot prevent itself
believing in my love, in my love!

BOTH
From this avowal so tender, *etc.*

TONIO
You see clearly that I love you!
But I love alone . . .

MARIE
Judge for yourself!

TONIO
We'll see, we'll hear! Hear and judge!

MARIE
Long a coquette, happy and vivacious,
I laughed at admirers.
Now my pensive heart
senses a different happiness!
I loved war,
I hated our enemies.
But now—I am sincere—
for one of them, alas, I tremble!
And since that day, filled with alarm,
when, reviving me with the scent of a
flower,
I felt it wet with your tears,
that sweet flower, treasure filled with
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depuis ce jour n'a pas quitté mon coeur.
Jugez vous-même.

TONIO
Marie!

MARIE
Ah! . . .
De cet aveu si tendre, *etc.*

TONIO
A cet aveu si tendre, *etc.*
Je t'aime, Marie . . . .
. . . je t'aime pour toujours, toujours!

MARIE
De cet aveu si tendre . . .

TONIO
Plutôt, plutôt perdre la vie . . .
. . . que perdre nos amours . . .

MARIE
. . . non, mon coeur en ce jour—

TONIO
. . . nos amours, nos amours.

MARIE
Sur le coeur de Marie,
Tonio, compte toujours!

TONIO
Oui, je t'aime, Marie,
je t'aime, et pour toujours!
Plutôt . . .

BOTH
. . . perdre la vie
que perdre nos amours, *etc.*

has not, since that day, left my heart.

Judge for yourself.

TONIO
Marie!

MARIE
Ah! . . .
From this avowal so tender, *etc.*

TONIO
At this avowal so tender, *etc.*
I love you, Marie . . .
. . . I love you for ever and ever!

MARIE
From this avowal so tender . . .

TONIO
Rather, far rather, lose my life . . .
. . . than lose our love . . .

MARIE
. . . no, my heart this day—

TONIO
. . . our love, our love.

MARIE
On Marie's heart,
Tonio, you can always rely!

TONIO
Yes, I love you, Marie,
I love you, forever!
Rather . . .

BOTH
. . . lose our lives
than lose our love, *etc.*

ERMANNO WOLF-FERRARI (1876-1948)
Two Intermezzi from *I gioielli della Madonna*

Offspring of a German father and an Italian mother, Ermanno Wolf-Ferrari (he himself added the "Ferrari"—his mother's name—in 1895 to emphasize his Italian heritage) found his greatest success writing comic operas based on the eighteenth-century plays of Carlo Goldoni (particularly *I quattro rusteghi*) and in *Il segreto di Susanna*, a one-act opera in which the title character's horrible secret was that she was a smoker! In these works, Wolf-Ferrari mined a vein of musical pastiche mixing classical brilliance with a few romantic touches. The one great exception to this pattern was the opera he wrote in 1911, immediately after the two just named; here he seized with both hands the crude and melodramatic style of post-Mascagni *verismo*. By far the most familiar music from *The Jewels of the Madonna* are the instrumental interludes that precede the second and third acts. The first of these introduces a nocturnal scene of serenading, but also of theft and passionate coupling bordering on rape. The intermezzo preceding the catastrophe of the final act quotes the music of the serenade from Act II.

GAETANO DONIZETTI
"Ah, mes amis, quel jour de fête . . . Pour mon âme" from *La fille du régiment*, Act I

No sooner have Tonio and Marie confessed their mutual love than Tonio goes to the girl's "father"—the entire regiment—to ask for her hand. In the opening section of his cavatina, he sings of the joyous day that has dawned on him: he has joined the regiment and found love all at once. In a passage of dialogue (omitted here), the regiment expresses chagrin at his wedding plans, but when he assures them that Marie loves him, they give in with reasonably good grace, and Tonio concludes the scene with a brilliant expression of his happiness.

TONIO
Ah! mes amis, quel jour de fête!
Je vais marcher sous vos drapeaux.
L'amour, qui m'a tourné la tête
désormais me rend un héros.
Ah! quel bonheur, oui, mes amis,
je vais marcher sous vos drapeaux!
Oui, celle pour qui je respire,
à mes voeux a daigné sourire
et ce doux espoir de bonheur
trouble ma raison et mon coeur! Ah!
Ah! mes amis, quel jour de fête! *etc.*

Pour mon âme
quel destin!
J'ai sa flamme,
et j'ai sa main!
Jour prospère!
Me voici
militaire et mari!
Ah! pour mon âme, *etc.*

TONIO
Ah! My friends, what a happy day!
I will march under your banners.
Love, which has turned my head,
from now on will make me a hero.
Ah! what happiness, yes, my friends,
I shall march under your banner!
Yes, she for whom I sigh
has deigned to smile upon my suit
and this sweet hope of happiness
unsettles my mind and my heart! Ah!
Ah! my friends, what a happy day! *etc.*

For my soul,
what a destiny!
I have her love,
I have her hand!
Oh, happy day!
Here I am,
a soldier and a husband!
Ah! for my soul, *etc.*

GAETANO DONIZETTI
"Regnava nel silenzio" from *Lucia di Lammermoor*, Act I

If any single opera epitomizes the art of Donizetti—and, indeed, the whole school of Italian *bel canto*—it is his version of Sir Walter Scott's novel *The Bride of Lammermoor*, premiered in Naples on September 26, 1835, and heard all over the world since that day, whenever singers were available to do it justice. Lucia (or Lucy, to Scott) is first met early in Act I, describing to her companion Alisa the legend of the fountain in the garden where they are walking. It is dreamy with foreboding; Alisa expresses her fears at the evil omen (omitted here), but Lucy's *cabaletta* banishes the sombre mood in a rapture of transport brought on by thoughts of her beloved Edgar, the last of his line and sworn enemy to her family, in the person of her brother, Lord Henry Ashton.

Regnava nel silenzio
alta la notte e bruna,
colpia la fonte un pallido
raggio di tetra luna...
quando un sommesso gemito
fra l'aure udir si fe';
ed ecco, ecco, su quel margin, ah,
l'ombra mostrarsi a me! Ah!

Darkness reigned in the silence
at the dead of night.
A pallid ray from the sad moon
struck the fountain...
when a suppressed moan
made itself heard on the breeze;
and there...there, on the brink, ah,
the phantom revealed itself to me! Ah!

Qual di chi parla, muoversi
il labbro suo vedea,
e con la mano esanime
chiarmarmi a se parea.
Stette un momento immobile,
poi ratta dileguò . . .
E l'onda pria sì limpida
di sangue rosseggiò, sì,
pria si limpida, *ecc.*

I saw its lips move,
like one who speaks,
and with a bloodless hand
it seemed to be calling me.
It stood a moment motionless,
then quickly faded...
and the water, so clear before,
turned blood red, yes,
so clear before, *etc.*

Quando rapita in estasi
del più cocente ardore,
col favellar del core
mi giura eterna fè,
gli affanni miei dimentico,
gioia diviene il pianto...
Parmi che a lui d'accanto
si schiuda il ciel per me.

When, transported in an ecstasy
of the most ardent passion,
with words from his heart
he swears eternal fidelity,
I forget my cares,
weeping turns to joy...
It seems that, at his side,
heaven opens up to me.

GAETANO DONIZETTI
"Verrano a te" from *Lucia di Lammermoor*, Act I

Almost at once, Edgar himself appears to tell Lucy that he must leave for France, but before he goes they solemnly swear that they will wed, despite her brother's hatred of Edgar, then join in a deliciously poignant duet.

EDGARDO
Lucia, perdona se ad ora inusitata

io vederti chiedea; ragion possente
a ciò mi trasse. Pria che in ciel
biancheggi l'alba novella, dalle patrie
sponde lungi sarò.

EDGAR
Lucy, forgive me if at this unusual hour
I asked to see you: pressing reasons
drove me to this. Before the new dawn
brightens the sky, I shall be far
from my native shores.

LUCIA
Che dici?

LUCY
What are you saying?

EDGARDO
Pe' franchi lidi amici
sciolgo le vele; ivi trattar
m'è dato le sorti della Scozia.

EDGAR
For the friendly shores of France
I am setting sail; there I must
deal with affairs of Scotland.

LUCIA
E me nel pianto abbandoi così?

LUCY
And you leave me like this, in tears?

EDGARDO
Pria di lasciarti Ashton mi vegga . . .
io stenderò placato a lui la destra

e la tua destra, pegno fra noi di pace,
chiederò.

EDGAR
Before I leave, let me see Ashton . . .
I shall extend my right hand to him in peace
and request your hand as a pledge of peace between us.

LUCIA
Che ascolto!
Ah! no . . . rimanga nel silenzio sepolto
per or l'arcano affetto.

LUCY
What do I hear!
Ah, no . . . let our secret love remain
buried in silence for now.

Please turn the page quietly.

EDGARDO
Intendo . . .
Di mia stirpe il reo persecutor
de' mali miei ancor pago non è!
Mi tolse il padre, il mio retaggio
avito! Nè basta?
Che brama ancor quel cor feroce e rio?

La mia perdita intera, il sangue mio?
Egli m'oda.

LUCIA
Ah! no.

EDGARDO
M'abborre.

LUCIA
Calma, o ciel, quell'ira estrema!

EDGARDO
Fiamma ardente in sen mi scorre!
M'odi!

LUCIA
Edgardo!

EDGARDO
M'odi e trema!

Sulla tomba che rinserra
il tradito genitore,
al tuo sangue eterna guerra
io giurai nel mio furore.

LUCIA
Ah!

EDGARDO
Ma ti vidi, e in cor mi nacque
altro affetto, e l'ira tacque,
Pur quel voto non è infranto . . .
Io potrei, oh! sì, ah! sì, potrei
compirlo ancor.

LUCIA
Deh! ti placa, deh! ti frena . . .

EDGARDO
Ah! Lucia.

LUCIA
Può tradirne un solo accento.
Non ti basta la mia pena?
Vuoi ch'io mora di spavento?

EDGARDO
Ah! no, no, no, no.

LUCIA
Ceda, ceda, ogni altro affetto,
solo amor t'infiammi il petto.
Un più nobile, più santo d'ogni
voto è un puro amor.

EDGAR
I understand . . .
The guilty persecutor of my race
is still not satisfied by my misfortunes!
He deprived me of my father and my
heritage! Was that not enough?
What more does that cruel and wicked
heart desire?
My utter ruin, my blood?
He hates me.

LUCY
Oh, no!

EDGAR
He abhors me.

LUCY
Heaven, calm that extreme wrath!

EDGAR
A hot flame fills my breast!
Hear me!

LUCIA
Edgar!

EDGAR
Hear me, and tremble!

By the tomb that holds
my betrayed father,
I have sworn, in my fury,
eternal war on your house.

LUCY
Ah!

EDGAR
But I saw you, and in my heart was born
a different feeling; my rage was stilled.
Yet that vow has not been broken . . .
I could—oh, yes!—I could fulfill it yet!

LUCIA
Oh, calm yourself, restrain yourself . . .

EDGAR
Ah, Lucia!

LUCY
A single word could betray us.
Is my suffering not enough for you?
Do you want me to die of fright?

EDGAR
Oh, no, no, no, no.

LUCY
Renounce, renounce any other feeling,
let only love burn in your breast.
The noblest, holiest vow of all
is that of pure love.

EDGARDO
Pur quel voto . . .

LUCIA
Ah, solo amore t'infiammi il petto,
ecc.

EDGARDO
. . . non è infranto, io potrei, sì,
potrei compirlo ancor, *ecc.*

LUCIA
Cedi, cedi a me!

EDGARDO
. . . sì, potrei compirlo ancor . . .

LUCIA
Cedi, cedi all'amor!

EDGARDO
. . . ancor!
Qui di sposa eterna fede
qui mi giura al cielo innante.
Dio ci ascolta, Dio ci vede,
tempio ed ara è un core amante.
(solemnly placing a ring on Lucy's finger)
Al tuo fato unisco il mio.
Son tuo sposo.

LUCIA
E tua son io.

LUCIA, EDGARDO
Ah, soltanto nostro foco
spegnerà di morte il gel.
A' miei voti amore invoco,
a' miei voti invoco il ciel! *ecc.*

EDGARDO
Separarci omai conviene.

LUCIA
Oh, parola a me funesta!
Il mio cor con te ne viene.

EDGARDO
Il mio cor con te qui resta.

LUCIA
Ah! Edgardo, ah! Edgardo.

EDGARDO
Separarci omai conviene.

LUCIA
Ah! talor del tuo pensiero
venga un foglio messaggiero,
e la vita fuggitiva
di speranze nudrirò.

EDGARDO
Yet that vow . . .

LUCY
Ah, let only love burn in your breast,
etc.

EDGARDO
. . . has not been broken, I could, yes,
I could fulfill it yet, *etc.*

LUCY
Yield, yield to me!

EDGARDO
. . . yes, I could fulfill it yet . . .

LUCY
Yield, yield to love!

EDGAR
. . . yet!
Here in the sight of heaven
swear to me a bride's eternal faith.
God hears us, God sees us,
a loving heart is church and altar.
(in her turn giving a ring to Edgar)
To your fate I unite mine.
I am your husband.

LUCY
And I am your wife.

LUCY, EDGAR
Ah, only the chill of death
will quench the flame of our passion.
I invoke love as witness to my vows,
I invoke heaven as witness to my vows!

EDGAR
We must part now.

LUCY
Oh bitter words!
My heart goes with you.

EDGAR
My heart remains here with you.

LUCY
Oh, Edgar, Edgar!

EDGAR
We must part now.

LUCY
Oh, sometimes send me words
of your thoughts in a letter,
and my fleeting life
I will feed with hopes.

Please turn the page quietly.

EDGARDO
Io di te memoria viva
sempre, o cara, serberò.

LUCIA
Ah! verranno a te sull'aure
i miei sospiri ardenti,
udrai nel mar che mormora
l'eco de' miei lamenti.
Pensando ch'io di gemiti
mi pasco e di dolor,
spargi un'amara lagrima
su questo pegno allor!

EDGARDO
Verranno a te sull'aure,
i miei sospiri ardenti, *ecc.*
Spargi un'amara lagrima
su questo pegno allor,
ah! su questo pegno allor . . .

LUCIA
Ah! sì, su quel pegno allor,
Edgardo.

Il tuo scritto sempre viva
la memoria in me terrà.

EDGAR
The living memory of you,
my dearest, I shall always preserve.

LUCY
Ah, there will come to you on the breezes
my ardent sighs,
you shall hear in the murmuring waves
the echo of my laments.
Thinking then that I feed
on sighs and moans,
drop a bitter tear
on this token.

EDGAR
There will come to you on the breeze
my ardent sighs, *etc.*
Then drop a bitter tear
on this token,
yes, on this token . . .

LUCY
Ah yes, on that token,
Edgar.

Your letters will keep the memory
always alive within me.

See The Sun Rise
Reach For Freedom
The Struggle
Ice And Blackness
John
The Stone: Song of the Spirits of Ancient Eire
Truth Eternity: Song of the Spirits of Ancient Eire
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EDGARDO
Cara!
Sì, sì, Lucia, sì, sì!

LUCIA, EDGARDO
Ah! verranno a me [te] sull'aure, *ecc.*

EDGARDO
Io parto.

LUCIA
Addio!

EDGARDO
Rammentati! Ne stringe il ciel!

LUCIA, EDGARDO
Addio!

EDGAR
Dearest!
Yes, yes, Lucy, yes!

LUCIA, EDGARDO
There will come to me [you] on the breeze, *etc.*

EDGAR
I must go.

LUCY
Farewell!

EDGAR
Remember, heaven has joined us!

LUCY, EDGAR
Farewell!

AMBROISE THOMAS (1811-1896)
"A vos yeux" from *Hamlet*, Act IV

It is hard to imagine anyone attempting to convert Shakespeare's tragedy *Hamlet* into an opera, particularly as it is so dominated by the protagonist's inability to act no less than by the richness of the poetry. Even less likely, it would seem, is an opera on *Hamlet* by Ambroise Thomas, produced March 9, 1868. Thomas's reputation was made in a string of light *opéras-comiques*, of which *Mignon* was the greatest hit, receiving more than 1,000 performances in Paris within thirty years of its premiere. Thomas considered *Hamlet* to be his masterpiece, and, indeed, it was enormously popular for a time, but that popularity was won by its failure to challenge convention, the same reason that has seen it disappear almost entirely from the repertory. Ophelia's mad scene is wildly florid, designed to provide a climax in an act that consisted mostly of a *ballet-divertissement*, and it has never lost its hold on coloratura sopranos. Since Shakespeare's original mad scene ("Tomorrow is St. Valentine's Day") was entirely too bawdy for the family audience that the *opéra-comique* hoped to attract, Thomas's librettists substituted a song about a water nymph luring faithless lovers to a watery death.

OPHÉLIE
A vos jeux, mes amis,
permettez-moi de grâce
De prendre part!
Nul n'a suivi ma trace!
J'ai quitté le palais
aux premiers feux du jour . . .
Des larmes de la nuit
la terre était mouillée;
Et l'alouette avant l'aube eveillée,
Plânait dans l'air,
ah!
Mais vous, pourquoi vous parler bas?
Ne me reconnaissez-vous pas?
Hamlet est mon époux
et je suis Ophélie!
Un doux serment nous lie.
Il m'a donné son coeur
en échange du mien . . .

OPHELIA
In your games, my friends,
permit me kindly
to take part!
No one has followed my footsteps!
I left the palace
at the first light of day . . .
The tears of the night
had soaked the ground;
and the lark, before dawn awakened,
soared through the air.
Ah!
But why do you speak so softly?
Do you not recognize me?
Hamlet is my husband,
and I am Ophelia.
A sweet promise binds us.
He has given me his heart
in exchange for mine . . .

Please turn the page quietly.

Et si quelqu'un vous dit	And if anyone tells you
qu'il me fuit et m'oublie,	that he has fled and forgotten me,
N'en croyez rien!	don't believe it at all!
Si l'on vous dit qu'il m'oublie,	If anyone tells you he has forgotten me,
n'en croyez rien;	don't believe it at all.
Non, Hamlet est mon époux *etc.*	No, Hamlet is my husband, *etc.*
S'il trahissait sa foi, j'en perdrais la raison!	If he should betray his faith, I would lose my reason!
Partagez-vous mes fleurs!	Divide my flowers among you!
A toi cette humble branche	For you this humble sprig
De rosmarin sauvage.	of wild rosemary.
Ah!	Ah!
A toi cette pervenche.	For you this periwinkle.
Ah!	Ah!
Et maintenant écoutez ma chanson!	And now, hear my song!
Pâle et blonde	Pale and blonde,
Dort sous l'eau profonde	she sleeps under the deep waters,
La Willis au regard de feu!	the nymph with the glance of fire!
Que Dieu gardé	God keep you
Celui qui s'attarde	him who lingers
Dans la nuit	at night
au bord du Lac bleu!	on the shores of the blue lake!
Heureuse l'épouse	Happy the wife
Aux bras de l'époux!	in the arms of her husband!
Mon âme est jalouse	My spirit is envious
D'un bonheur si doux!	of such sweet happiness!
Nymph au regard de feu,	Nymph with the glance of fire,
Hélas! tu dors les eaux du Lac bleu!	alas! you sleep in the blue lake's waters!
Ah!	Ah!
La la la la!	La la la la!
Ah! cher époux!	Ah! Dear husband!
Ah! cher amant!	Ah! Dear lover!
Ah! doux aveu!	Ah! Sweet avowal!
Ah! tendre serment!	Ah! Tender promise!
Bonheur suprème!	Supreme happiness!
Ah! cruel! je t'aime!	Oh, cruel one! I love you!
Ah! cruel, tu vois mes pleurs!	Ah, cruel one, you see my tears!
Ah! pour toi je meurs!	Ah! For you I die!
Ah! je meurs!	Ah! I die!

CHARLES GOUNOD (1818-1893)
"Ah! léve-toi soleil" from *Roméo et Juliette*, Act II

While Thomas's operas enjoyed a popularity derived from their conventionality, Gounod's operas were, for the most part, unsuccessful precisely because their original features left the composer open to charges of being "tainted" with Wagnerism. Even *Faust* got off to a rocky start, though it quickly recovered to become one of the most popular operas of the entire century. But *Roméo et Juliette* was successful from the start. The libretto follows Shakespeare remarkably closely for an opera, and, of course, the predominance of love music will always recommend it to certain temperaments, while there are many other delights in the score as well. Romeo's cavatina in the second act, one of the loveliest tenor arias Gounod ever wrote, leads into the balcony scene in which the young people confess their love.

ROMÉO	ROMEO
L'amour, l'amour! Oui, son ardeur a troublé tout mon être!	Love, love! Yes, its ardor has troubled my whole being!
(A light comes on in Juliet's window.)	
Mais quelle soudaine clarté	But what sudden light
Resplendit à cette fenêtre?	shines at this window?
C'est là que dans la nuit rayonne sa beauté!	It is there that by night her beauty shines!
Ah! lève-toi, soleil! fais pâlir les étoiles	Ah, arise, sun! Turn pale the stars,
Qui, dans l'azur sans voiles,	which, unveiled in the azure sky,
Brillent au firmament.	sparkle in the firmament.
Ah! lève-toi! parais! parais!	Ah, arise! Appear! Appear!
Astre pur et charmant!	Star pure and enchanting!
Elle rêve, elle dénoue	She dreams, she loosens
Une boucle de cheveux	a lock of her hair,
Qui vient caresser sa joue.	which caresses her cheek.
Amour! Amour! porte lui mes voeux!	Love, Love! Carry my vows to her!
Elle parle! Qu'elle est belle!	She speaks! How lovely she is!
Ah! Je n'ai rien entendu!	Ah! I haven't heard a thing!
Mais ses yeux parlent pour elle,	But her eyes speak for her,
Et mon coeur a répondu!	and my heart has responded!
Ah! lève-toi, soleil! fais pâlir les étoiles, *etc.*	Ah, arise, sun! Turn pale the stars, *etc.*
. . . viens, parais!	. . . come, appear!

JULES MASSENET (1842-1912)
Ballet music from *Le Cid*, excerpts

With *Manon* in 1884 Massenet achieved recognition as France's most popular opera composer, though that did not prevent him from writing a series of failures before he next hit his stride with *Werther* (1892). One of those failures was *Le Cid* (1885), an operatic version of the real and imaginary exploits of the eleventh-century knight, a Spanish national hero in the combat of the Christians against the Moors. The subject would hardly seem to be a suitable one for Massenet, who was far more at home in stories of perfumed sentimentality. But it did give occasion for a splendid ballet, consisting largely of dances with a Spanish tinge to them, redolent of the various districts of the country, including Aragon, Castille, Andalusia, and Navarre.

CHARLES GOUNOD
"Nuit d'hyménée" from *Roméo et Juliette*, Act IV

The fourth act of Gounod's opera opens with an eloquent nocturnal scene of loving farewell between Romeo and Juliet, now secretly married.

JULIETTE	JULIET
Va! Je t'ai pardonné, Tybalt voulait ta mort;	Come, I've forgiven you. Tybalt wanted you dead.
S'il n'avait succombé, tu succombais toi-même!	If he had not succumbed, you would have!
Loin de moi la douleur! loin de moi le remords!	Away with grief! Away with remorse!
Il te haïssait et je t'aime!	He hated you, and I love you!
ROMÉO	ROMEO
Ah! redis-le, redis-le, ce mot si doux!	Oh, say it again, say it again, this word so sweet!

JULIETTE
Je t'aime, ô Roméo! Je t'aime, ô mon époux!

JULIETTE, ROMÉO
Nuit d'hyménée!
O douce nuit d'amour!
La destinée
M'enchaïne à toi sans retour,
O volupté de vivre,
O charmes tout puissants!
Ton doux regard m'enivre,
Ta voix ravit mes sens!
Sous tes baisers de flamme
Le ciel rayonne en moi,
Je t'ai donné mon âme;
A toi, toujours à toi.
O volupté de vivre,
O charmes tout puissants, *etc.*
Nuit d'hyménée! *etc.*

JULIET
I love you, O Romeo! I love you, my husband!

JULIET, ROMEO
O bridal night!
O sweet night of love!
Destiny
binds me to you forever,
O delight in living,
all-powerful charms!
Your sweet glance elates me,
your voice ravishes my senses!
Beneath your flaming kisses,
heaven shines upon me,
I have given you my soul,
to you, to you forever.
O delight in living,
all-powerful charms! *etc.*
O bridal night! *etc.*

(The first glimmers of day lighten the windowpanes. A lark is heard singing.)

JULIETTE
Roméo! qu'as tu donc?

ROMÉO
Ecoute, ô Juliette!
L'alouette déjà nous annonce le jour!

JULIETTE
Non! non, ce n'est pas le jour,
Ce n'est pas l'alouette
Dont le chant a frappé ton oreille inquiète,
C'est le doux rossignol, confident de l'amour.

ROMÉO
C'est l'alouette, hélas! messagère du jour!
Vois ces rayons jaloux dont l'horizon se dore;
De la nuit les flambeaux pâlissent, et l'aurore,
Dans les vapeurs de l'Orient,
Se lève un souriant!

JULIETTE
Non! non, ce n'est pas le jour! Cette lueur funeste
N'est que le doux reflet du bel astre des nuits!
Reste! Reste!

ROMÉO
Ah! vienne donc la mort! je reste!

JULIETTE
Ah! tu dis vrai: c'est le jour! Fuis,
il faut quitter ta Juliette!

JULIET
What is it, Romeo?

ROMEO
Listen, Juliet!
The lark already announces the day!

JULIET
No! No, it's not daylight,
that wasn't the lark
whose song struck your anxious ear,
it was the nightingale, confidant of love.

ROMEO
It is the lark, alas, messenger of day!
See those jealous rays of light by which the horizon is gilded.
Night's torches grow pale, and dawn,
amid the mists of the east,
rises smiling.

JULIET
No, it is not the day! That fatal gleam
is only the gentle reflection of the moon!
Stay! Stay!

ROMEO
Ah, let death come! I shall stay!

JULIET
Ah, you are right; it is the day. Flee,
you must leave your Juliet.

ROMÉO
Non! non, ce n'est pas le jour,
Ce n'est pas l'alouette
C'est le doux rossignol, confident de l'amour.

JULIETTE
C'est l'alouette, hélas! messagère du jour!
Pars! ma vie!

ROMÉO
Un baiser et je pars!

JULIETTE
Loi cruelle! Loi cruelle!

ROMÉO
Ah! Reste encor en mes bras enlacés!
Reste encor! reste encor!
Un jour il sera doux à notre amour fidèle
De se ressouvenir de ses tourments passés.

JULIETTE
Il faut partir, hélas!
Il faut quitter ces bras
Où je te presse
Et t'arracher à cette ardente ivresse.

JULIETTE, ROMÉO
Il faut partir, hélas!
Il faut quitter ces bras
Où je te [elle me] presse
Et t'arracher [m'arracher] à cette ardente ivresse.
Ah! que le sort
Qui de toi me sépare
Plus que la mort
Est cruel et barbare!
Il faut partir, hélas!
Il faut quitter ces bras
Où je te [elle me] presse
Et t'arracher [m'arracher] à cette ardente ivresse.

ROMÉO
Adieu, ma Juliette, adieu!

JULIETTE
Adieu!

ROMÉO
Toujours à toi!

JULIETTE
Adieu, mon âme! adieu, ma vie!
Anges du ciel, à vous je le confie!

ROMEO
No! No, it's not daylight,
that wasn't the lark,
it was the nightingale, confidant of love.

JULIET
It is the lark, alas, messenger of day!
Go now, my life!

ROMEO
A kiss and I part!

JULIET
Cruel decree! Cruel decree!

ROMEO
Ah! Stay in my entwining arms!
Stay a while, stay a while!
One day it will be sweet for our faithful love
to recall its past torments.

JULIET
You must go, alas!
You must leave these arms
in which I hold you
and tear yourself from this ardent joy.

JULIET, ROMEO
You [I] must go, alas!
You [I] must leave these arms
in which I hold you [she holds me]
and tear yourself [myself] from this ardent joy.
Ah! that fate
should separate you from me
is more cruel and barbarous
than death itself!
You [I] must go, alas!
You [I] must leave these arms
in which I hold you [she holds me]
and tear yourself [myself] from this ardent joy.

ROMEO
Farewell, my Juliet, farewell!

JULIET
Farewell!

ROMEO
Forever yours!

JULIET
Farewell, my soul, farewell, my life!
Angels in heaven, to you I confide him!

Artists

June Anderson



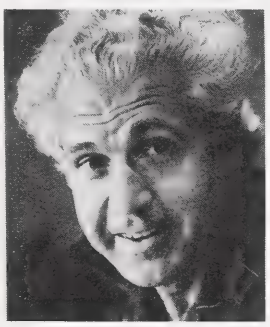
Since her 1982 debut in the title role of Rossini's *Semiramide* at the Rome Opera, soprano June Anderson has become one of the most important singers in the European opera world. Productions have been created for her in many of the world's most famous opera houses, such as La Scala, Covent Garden, La Fenice, and the Paris Opera. Her preeminence in the bel canto repertoire was evident in the summer of 1988, when she performed three Rossini rarities: *Armida* at Aix-en-Provence, *Otello* in Pesaro, and *Maometto II* in San Francisco. In October 1988 Ms. Anderson appeared at Carnegie Hall in Bellini's *Beatrice di Tenda*, returning to New York after an absence of several years. In November 1989 she made her Metropolitan Opera debut, as Gilda in *Rigoletto*. Her 1990-91 season has included an early summer production of *Rigoletto* at the Teatro Comunale in Bologna; the twentieth-century premiere and telecast of Rossini's *Ricciardo e Zoraide* in a new edition, conducted by Riccardo Chailly at the Rossini Opera Festival in Pesaro, Italy; recitals in Europe; Metropolitan Opera appearances in *Rigoletto* and the new production of *Semiramide*; the "Music for Life" gala benefit at Carnegie Hall; a new Chicago Lyric Opera production of *Lucia di Lammermoor* mounted especially for her; a gala New Year's Eve concert with Zubin Mehta and the New York Philharmonic, telecast by PBS; and a concert performance of Bellini's *La sonnambula* at Carnegie Hall with the Opera Orchestra of New York. Following a North American tour that includes concerts and recitals, the spring finds her concertizing throughout Europe, making her Kirov Opera debut in *Lucia*, appearing in *Rigoletto* in Rome, and recording an album of Rossini arias for London/Decca. June Anderson's career has taken her to virtually every major opera company in Europe and the United States; she has also participated in many of the world's leading festivals and appeared with several of America's leading orchestras. She has been heard by millions of moviegoers as the Queen of the Night in the film *Amadeus*. Her recordings, on the EMI/Angel, Erato, Deutsche Grammophon, London/Decca, Philips, Nimbus, and Vox labels, encompass a wide variety of operatic, concert, and recital repertoire, including a recent *Rigoletto* on London/Decca with Luciano Pavarotti and Leo Nucci, a French aria album on EMI, and Beethoven's Ninth Symphony with Leonard Bernstein on Deutsche Grammophon. Due this year is Bernstein's *Candide* on Deutsche Grammophon, conducted by the composer.
Boston-born and Connecticut-raised, June Anderson began voice lessons at eleven and first came to public attention at fourteen, performing Toch's *Princess and the Pea* with the New Haven Symphony and the New Haven Opera. She became the youngest finalist in the Metropolitan Opera National Auditions and then attended Yale University as a French major, graduating *cum laude*. She made her professional debut with the New York City Opera in 1978, as the Queen of the Night. Ms. Anderson will appear at Tanglewood in July singing music of Leonard Bernstein, and performing Brahms's *German Requiem* with the Boston Symphony Orchestra under Seiji Ozawa, on concerts dedicated to the memory of Leonard Bernstein.

Alfredo Kraus



Tenor Alfredo Kraus made his Metropolitan Opera debut on February 16, 1966, as the Duke in *Rigoletto* and has returned there to sing many major roles, including Don Ottavio in *Don Giovanni*, Nemorino in *L'elisir d'amore*, Alfredo in *La traviata*, Tonio in *La Fille du régiment*, Hoffmann in *Les Contes d'Hoffmann*, Roméo in *Roméo et Juliette*, des Grieux in *Manon*, and the title roles of *Faust* and *Werther*. He has also been seen on PBS in Metropolitan Opera telecasts, as Edgardo in *Lucia di Lammermoor*, Ernesto in *Don Pasquale*, and in the telecast of the Metropolitan Opera Centennial Gala. A native of Las Palmas, Spain, Mr. Kraus made his operatic debut in Cairo as the Duke in *Rigoletto* and engagements soon followed all over the world, at La Scala, Florence, Rome, Naples, Covent Garden, the Vienna State Opera, Lisbon, Paris, and Lyric Opera of Chicago, among others. His roles also include Rinuccio in *Gianni Schicchi*, Almaviva in *Il barbiere di Siviglia*, Nadir in *The Pearl Fishers*, Arturo in *I puritani*, Elvino in *La sonnambula*, and Ferrando in *Così fan tutte*.

Julius Rudel



Julius Rudel's career has followed the tradition set by many of the great European conductors whose early years were spent directing an opera house: it was during his twenty-two-year tenure as director and principal conductor of the New York City Opera that he developed his versatility, in a repertoire ranging from the Baroque to the contemporary. Also during this period he established himself internationally with a repertoire exceeding 150 operas. After leaving the New York City Opera in 1979, Mr. Rudel began a six-year tenure as music director of the Buffalo Philharmonic and extended his symphonic activities through guest engagements in the United States and Europe. A special relationship was formed with the Orchestra of St. Luke's, which he conducted at Carnegie Hall and at the Caramoor Festival, and with which he has made a series of recordings on the Music Masters label, including symphonies of Schubert and music of Kurt Weill. He has received six Grammy nominations and one Grammy award. His many opera recordings, available on Angel/EMI, RCA, Nonesuch, and CBS Masterworks, include Massenet's *Manon* and *Cendrillon*, Boito's *Mefistofele*, Verdi's *Rigoletto*, Weill's *Silverlake*, Ginastera's *Bomarzo*, Bellini's *I puritani*, and Handel's *Giulio Cesare*, which won the Schwann award for best opera recording. Mr. Rudel has made several television films with such artists as Eva Marton, Kiri Te Kanawa, and Frederica von Stade. During his career he has held music directorships at the Cincinnati May Festival, the Caramoor Festival, and the Kennedy Center in Washington, D.C., where he directed the Center's inaugural seasons. Among numerous other honors, he was made a Chevalier des Arts et des Lettres by France and has been decorated by the governments of West Germany, Israel, and his native Austria. In the coming seasons he will return to the Met, Chicago Lyric Opera, and San Francisco Opera, and to several European music centers. He will also appear as guest conductor with leading orchestras and return to the studio for further recordings.

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Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover shows part of an architect's rendering of Symphony Hall, with lettering for "The Boston Music Hall" visible above what was originally the main entrance on Huntington Avenue. The new building was never so named, however, since the old Music Hall, where the BSO performed until Symphony Hall opened in 1900, was not torn down as planned.

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Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for a la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert. Speakers for upcoming Supper Talks include BSO horn player Jonathan Menkis (Thursday, March 21), BSO violinist Sheila Fiekowsky (Tuesday, March 26), and BSO principal bass Edwin Barker (Thursday, April 4). Upcoming Supper Concerts will feature music of Mozart and Brahms (Thursday, March 14, and Tuesday, March 19); music of Schubert (Thursday, March 28); and music of Schubert and Beethoven (Saturday, March 30, and Tuesday, April 2). Please note that the March 28 program will be repeated in Higginson Hall at noon on Friday, March 29, in conjunction with that afternoon's BSO concert. The suppers are priced at $22 per person for an individual

James F. Kiley
September 22, 1924—February 19, 1991



The Boston Symphony Orchestra has lost a beloved and valued family member with the death of Jim Kiley. Facilities Manager of Tanglewood since 1973, Jim began working at the BSO's summer home in 1949 and later became Tanglewood's Superintendant of Buildings and Grounds. He devoted his considerable working hours to Tanglewood and the Boston Symphony for more than forty years. Among other things, Jim was responsible for maintaining the beauty of the Tanglewood landscape. One of his proudest achievements was the maintenance of Tanglewood's spacious lawns, through a process that he devised himself over the years. Together with his wife Barbara, he established the tradition of growing every one of Tanglewood's flowering plants in Tanglewood's own greenhouses. He also found various ingenious, and harmless, means to discourage birds from nesting in the Koussevitzky Music Shed; the inflated plastic owls he used in the mid-1980s made national headlines. These were among his most visible achievements; the multitude of hats he wore at Tanglewood were beyond counting.

Born in West Stockbridge, James F. Kiley graduated from Williams High School, served in the Navy aboard the U.S.S. Arkansas during World War II, and then worked at General Electric before coming to Tanglewood. He served on the Stockbridge Board of Selectmen from 1969 to 1978, the last three years as chairman. He was also a Berkshire County sheriff, active in politics, and served on the Boards of the Berkshire Hills Conference and the Berkshire County Extension Service. Jim leaves his wife, Barbara, son David, and daughter Linda—all part of the BSO family at Tanglewood—as well as a brother, two sisters, and four grandchildren. We share their sorrow and their loss. And Tanglewood will not be the same.

A memorial fund in Jim Kiley's name has been established for the landscaping of the new Tanglewood Concert Hall. Donations may be sent to the Tanglewood Office, Symphony Hall, Boston, MA 02115.

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BSO Members in Concert

The Terezín Music Foundation, directed by BSO violist Mark Ludwig, will perform a benefit concert on Friday, March 15, at 7 p.m. at the Wang Center for the Performing Arts, to support the Walter Suskind Memorial Fund for the Wang Center's "Young at Arts" program. The program will feature works by three distinguished composers incarcerated at the Theresienstadt concentration camp—Gideon Klein, Viktor Ullmann, and Hans Krasa—and a work by a nineteen-year-old musician, Robert Dauber. The performers will include the Hawthorne String Quartet (BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen) and pianist Virginia Eskin. Remaining tickets, at $250, include a preconcert reception at 6 p.m. at the Wang Center and dinner following the concert. For reservations, call the Wang Center Friends Office at 482-9393.

The Boston Artists' Ensemble performs Mozart's Flute Quartet in D, K.285, Kodály's Duo for violin and cello, and Beethoven's G major string trio, Opus 9, No. 1, on Friday, March 15, at 8 p.m. at the Chapel Gallery of the Second Church in Newton, and on Sunday, March 17, at 2:30 p.m. at the Peabody Museum in Salem. The performers include BSO members Geralyn Coticone, flute, Burton Fine, viola, and Jonathan Miller, cello, with violinist Arturo Delmoni. Tickets are $12 ($10 students and seniors). For reservations or further information, call (617) 527-8662.

Max Hobart leads the Civic Symphony Orchestra on Sunday, March 17, at 3 p.m. at Jordan Hall. The program includes the first Boston performance of Svoboda's *Overture of the Season*, the world premiere of Mennin's *Aria for String Orchestra*, Bartók's Violin Concerto No. 1 with soloist John M. Williams, and Mendelssohn's Symphony No. 5, *Reformation*. Tickets are $12 and $8, with reduced price tickets for students and seniors available the day of the concert. For further information, call (617) 566-2219.

BSO principal trombone Ronald Barron, assisted by pianists Fredrik Wanger and Jane Wanger, appears in recital at the University of New Hampshire at Durham, in the Bratton Room of the Paul Creative Arts Center, on Wednesday, March 27, at 8 p.m. The program will include works of Hannes Meyer, Hindemith, Mahler, Ellen Taaffe Zwilich, and Arthur Pryor. For further information, call (603) 862-2404

In Memoriam
Stephen Malley



The Boston Symphony Orchestra notes with sorrow the passing of Stephen Malley (1905-1991) this past February 28. Steve began working at Symphony Hall in 1940, handing out program books. In 1946 he became a doorman at the Massachusetts Avenue entrance, where he continued to serve until November 1989. He knew many BSO subscribers on a first-name basis, and entering the Hall through "Steve's door" became something of a ritual for many Friday-afternoon subscribers in particular. Until he retired, Steve's full-time position was as a maintenance worker for the City of Boston; even after his retirement he continued at his Symphony Hall post, for every concert event that took place in the Hall. Honored for his long-term service several years ago, Steve attributed his staying power to his membership in the "Y" and to his long-term relationship with the BSO. He will be missed.



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Seiji Ozawa



Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his eighteenth year as the BSO's music director. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. This spring Mr. Ozawa will lead the orchestra on a seven-city North American tour; a tour to seven European cities will follow the 1991 Tanglewood season.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Saito Kinen Orchestra, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1990-91

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Acting Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
Acting Assistant Concertmaster
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Gottfried Wilfinger

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

*Si-Jing Huang

Violas

Burton Fine
Charles S. Dana chair

Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

‡Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

---

*Participating in a system of rotated seating within each string section

‡On sabbatical leave





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Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity
Luis Leguía
Robert Bradford Newman chair
‡Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

———

Walter Piston chair
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

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Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
William Hudgins

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair
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A View From the Back Row

by Douglas Yeo

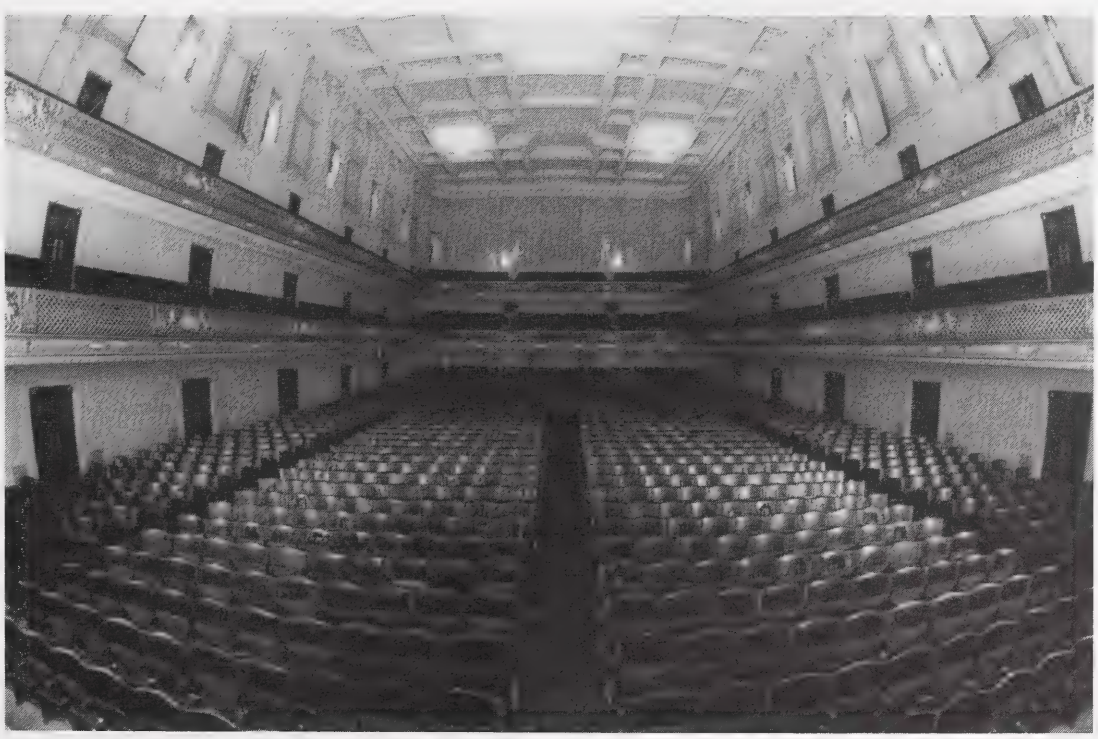
In my years as a member of the Boston Symphony, I have performed in dozens of concert halls in countries around the world: Vienna's Musikverein, London's Royal Festival Hall, Munich's Deutsches Museum, New York's Carnegie Hall, the Philharmonie in Berlin. The list goes on. But my colleagues know that whenever we return to Symphony Hall from a tour, one of the first things I say, invariably—like Dorothy in *The Wizard of Oz*—is, "There's no place like home."

Symphony Hall's acclaimed acoustics are well-known, both on an aural and scientific level. No one can fail, on hearing a concert here, to note the remarkable quality of sound that the hall helps produce. The Boston Symphony itself is an extraordinary instrument. But at the same time, there is no denying that playing day after day in as responsive a hall as Symphony Hall has contributed to the sound of our so-called "Aristocrat of Orchestras."

However, as good as Symphony Hall is, it's easy to take it for granted. It is only by going on tour and then coming home that we realize what a treasure we truly have here. The New York Philharmonic, Chicago Symphony, and Philadelphia Orchestra all have concert halls that are considered to be inferior for recording, so they use other large spaces for many recording projects. The Boston Symphony, on the other hand, has made nearly every one of its recordings in Symphony Hall—a consistency invaluable to the musicians accustomed to hearing themselves and their colleagues in a particular environment every day.

There are other benefits as well. Observant concertgoers may have noticed that the stage of Symphony Hall is raked, i.e., it slopes downward from back to front, helping to focus and project the sound of the orchestra out into the hall. And even without risers, the slope of the stage helps those of us in the back of the orchestra to see the conductor better. Of course there are occasional interesting consequences, as mutes and bottles of valve oil, carelessly kicked over, tend to travel downstage on their own.

The wood and plaster walls of the stage help to create a warm, inviting sound. But the reverberation and its quality are the real bonus. Because of Symphony Hall's



famed acoustics (thank you, Dr. Wallace Clement Sabine!) the Boston Symphony is an ensemble known for its ease and beauty of playing. Our orchestra doesn't need to force to play loudly, because the hall helps the sound to project so well. Likewise, the softest *pianissimo* can be heard in the farthest reaches of the hall. It is simply a pleasure to play on stage, knowing that I can play effortlessly and that every nuance will be picked up and translated by the hall. In this respect, Symphony Hall is unlike any hall in the world.

But I must confess that there is far more to my love for Symphony Hall than how it makes the orchestra sound. As a trombonist, I sit in the back row of the orchestra and have a commanding view not just of the orchestra, but of the entire hall—including you, our devoted audience. And because composers often reserve the trombones for moments of high drama, you will notice that we spend a great deal of time waiting to play. So while I'm always keenly aware of my next entrance, I make good use of that time in both rehearsal and concert, and spend much of it studying Symphony Hall. And for me, there's no hall in the world as interesting to look at as Symphony Hall. Allow me to share some of my observations. Have you ever noticed that

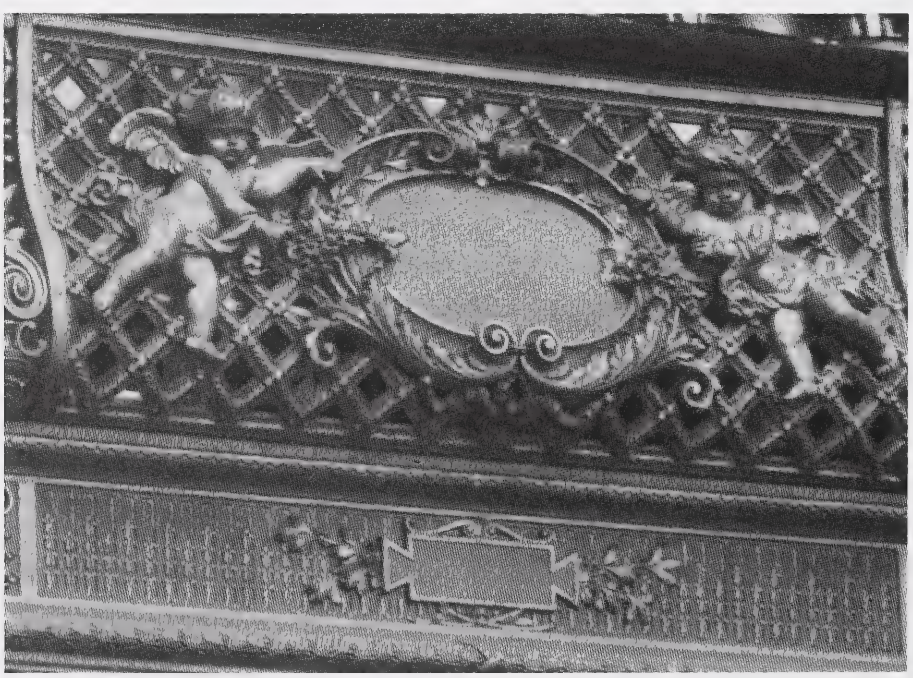
- aside from the stage, the greatest entirely "flat" space in Symphony Hall is made up of the three crosses on the ceiling, the middle cross being the one illumined by the large chandelier.

- above the timpani (kettledrums) is a square box with doors on it; the box houses two clocks—one analogue, one digital—used only during rehearsals and recording sessions so the conductor can keep track of time.

- the large chandelier has 111 light bulbs and the four smaller ones 71 bulbs each.

- there are two American flags on stage, one at stage right, and one furled on the ceiling above the flute and oboe sections, to be lowered only when the brass stand up to play the final strains of *The Stars and Stripes Forever!* during Pops concerts.

- above the second balcony, the semicircular "suns" on the side walls are really covers for windows which were the hall's primary source of fresh air before the days of air conditioning.



- hundreds of tiny holes from the pegs of string basses cover the floor of the stage; and that these holes go all around the perimeter of the stage because, over the years, conductors have had the basses stand at stage right, left, and rear.

- four large weights—used to support a large curtain drawn across the main floor during rehearsals, to absorb sound when there is no audience—hang from the ceiling above row H.

- there are 52 angels, 114 Grecian urns, and 56 lyres on the balconies.

- the Greek columns on the walls above the second balcony are of the more ornate Corinthian style, while the ones outside the hall on the Huntington Avenue side are of the simpler, Ionic style.

- the statues that grace the walls are not marble, but plaster copies of Greek and Roman originals; as you face the stage, beginning on the right with the one nearest the stage and continuing clockwise around the hall, they are the Faun with Infant Bacchus, Apollo Citharoedus, Girl of Herculaneum, Dancing Faun, Demosthenes, Sitting Anacreon, Euripides, Diana of Versailles, Apollo Belvedere, Aeschines, Standing Anacreon, Sophocles, Lemnian Athena, Hermes Logios, Amazon, and Resting Satyr of Praxiteles.

- behind the two lower windows on the left wall of the stage during the Friday-afternoon and Saturday-evening BSO concerts are announcer William Pierce, producer Richard L. Kaye, and the recording crew and equipment that make live and taped broadcasts of BSO and Boston Pops concerts possible.

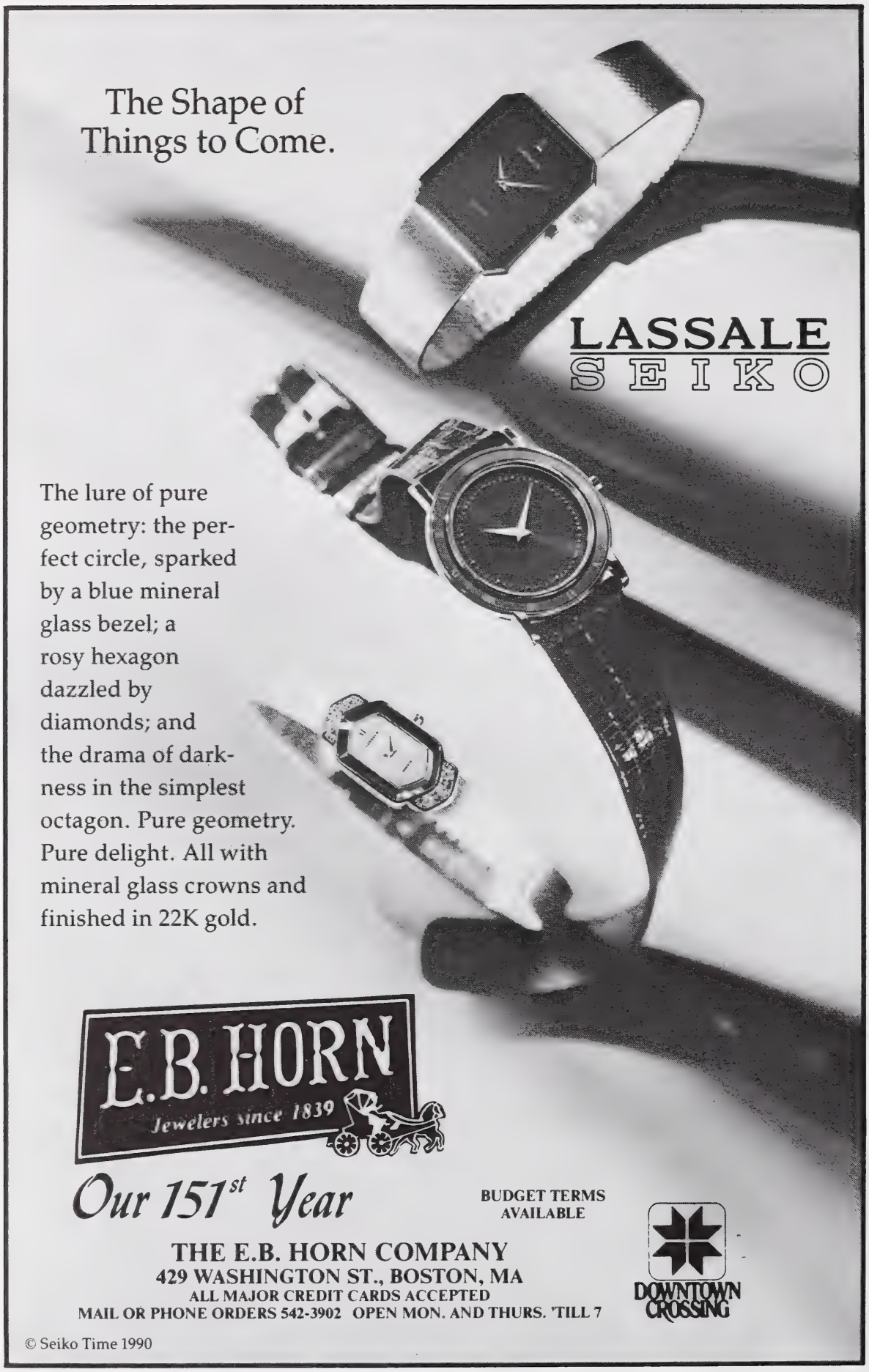
- none of the musicians listed on the "Titanic Plaque"—given by Mrs. Jack Gardner, founder of the Gardner Museum—in the Massachusetts Avenue corridor ever played in the BSO. (Actually, I can't really see this from my position on stage!)

Protocol dictates that I not reveal some of my other observations. For example, I know who falls asleep in particular seats at various subscription series, and I know of several men who come to Symphony with a different date for each concert! For while you're probably looking at me, I can't help but notice you.

People often tell me that I smile a lot during concerts. And why not? I have the best seat in the house, I'm listening to glorious music, and I'm doing a job that I dearly love. But often I simply revel in the beauty and glory of Symphony Hall, my home away from home (after all, in my five-and-a-half years in the BSO I've spent countless hours in rehearsal and concert here), and the place where a great orchestra and a great space meet a great audience to combine for what we hope will be a great and sublime musical experience.

Happy birthday, Symphony Hall. May you celebrate another ninety years as Boston's proud "Temple of Music."

Douglas Yeo has been the Boston Symphony Orchestra's bass trombone player since May 1985 and is also Chairman of the Brass and Percussion Department of the New England Conservatory of Music. He has written more than two dozen articles on the trombone and orchestral playing for various journals and magazines, including *Christianity Today*, *The Instrumentalist*, the *International Trombone Association Journal*, and the BSO program book. His interest in the history of the BSO has led him to do extensive research in the Boston Symphony archives, resulting in the publication of four photo/historical articles on BSO brass players from 1881 to the present.


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Grant Llewellyn *and* Robert Spano,
Assistant Conductors
One Hundred and Tenth Season, 1990-91

Thursday, March 14, at 8
Friday, March 15, at 2
Saturday, March 16, at 8
Tuesday, March 19, at 8

CHRISTOF PERICK conducting

WAGNER — *Siegfried Idyll*

MOZART — Violin Concerto No. 5 in A, K.219

Allegro aperto
Adagio
Tempo di menuetto—Allegro—
Tempo di menuetto

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Minuet
The Fencing-Master
Entrance and Dance of the Tailors
The Minuet of Lully
Courante
Entrance of Cléonte (after Lully)
Prelude to Act II (Dorantes and Dorimène, Count and Marchioness)
The Dinner (Table Music and Dance of the Kitchen Boy)

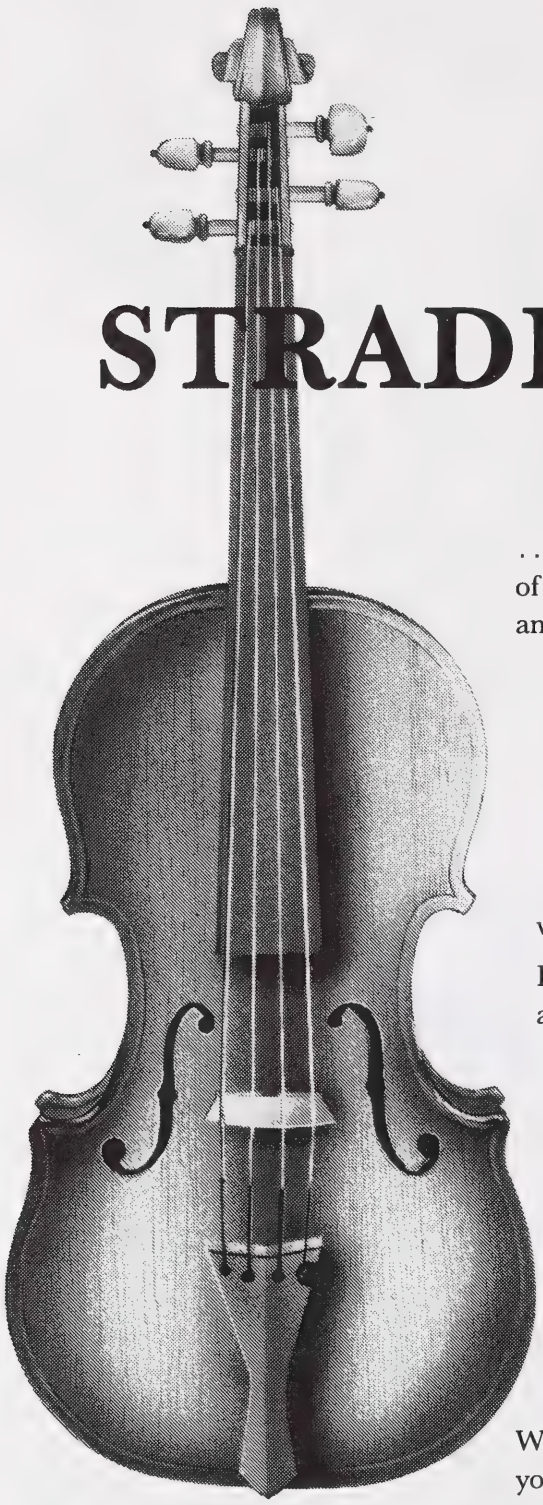
The evening concerts will end about 9:45 and the afternoon concert about 3:45.

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Richard Wagner
Siegfried Idyll



Wilhelm Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died in Venice on February 13, 1883. He wrote the Siegfried Idyll *as a birthday gift for his second wife, Cosima, and conducted its premiere on the staircase of the Wagner home at Tribschen, near Lake Lucerne in Switzerland, on Christmas morning, December 25, 1870, Cosima's thirty-third birthday. (Hans Richter, soon to emerge as one of the great conductors of his generation and already a valuable assistant to Wagner, learned the trumpet for the occasion so he could play the twelve-measure part assigned to that instrument.) The first public performance was given at Mannheim on December 20, 1871, Wagner again conducting. Pressed for money, Wagner reluctantly consented to the publication of the* Idyll *in 1878, and when Theodore Thomas gave the first American performance with his orchestra in New York on February 28 that year, the program carried the notation "received from Europe only this week." Georg Henschel gave the first Boston Symphony performance on February 16, 1883, just a few days after the composer's death. It has also appeared on BSO concerts under the direction of Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Bruno Walter, Charles Munch, Erich Leinsdorf, Klaus Tennstedt, Michael Tilson Thomas, who led the most recent subscription performances in December 1983, and Gunther Herbig, who led the most recent Tanglewood performance in July 1988. The* Siegfried Idyll *is scored for flute, oboe, two clarinets, bassoon, two horns, trumpet, and strings.*

> When I woke up I heard a sound, it grew ever louder, I could no longer imagine myself in a dream, music was sounding, and what music! After it had died away, R. came in to me with the five children and put into my hands the score of his "symphonic birthday greeting." I was in tears, but so, too, was the whole household; R. had set up his orchestra on the stairs and thus consecrated our Tribschen forever! The *Tribschen Idyll*—so the work is called . . .

Thus Cosima Wagner's diary entry for Sunday, December 25, 1870. "R." is of course Richard, Richard Wagner; "the five children" are ten-year-old Daniela and seven-year-old Blandine, daughters of Cosima and Hans von Bülow, five-year-old Isolde and three-year-old Eva, daughters of Cosima von Bülow and Richard Wagner, and Siegfried, Wagner's only son, born to Cosima on June 6, 1869, fourteen months before her marriage to Wagner on August 25, 1870. Tribschen was the country villa near Lucerne, rented for him by King Ludwig II of Bavaria, into which Wagner had moved in April 1866—he had taken his hasty leave of the Munich court the preceding December and had lived for a short while near Geneva—and where Cosima had joined him the following month; and *Tribschen Idyll* was the original name of that chamber-musical, intimate Wagnerian composition sent off to the publisher Schott eight years later, prefaced by a dedicatory poem in praise of Cosima and the infant Siegfried (see page 25), and made public property as the *Siegfried Idyll.*

No easy task, this sorting out of names, dates, places, relationships in the life of Richard Wagner. No easy task, either, coming to grips with the character of this individual about whom, one reads, more has been written than any other historical figure except Jesus Christ. In December 1865, the Bavarian Minister of State, Ludwig Freiherr von der Pfordten, wrote to Ludwig II of "Wagner's unparalleled



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presumption and undisguised meddling in other than artistic spheres," of his being "despised, not for the democratic views he airs . . . but for his ingratitude and betrayal of patrons and friends, for his wanton and dissolute self-indulgence and squandering, for the shameless way he exploits the undeserved favor he has received from Your Majesty . . ."

However colored by political intrigues, however shaded by the Wagner-Bülow scandal which had become the talk of the Munich court, particularly among Wagner's enemies, one cannot avoid a certain ring of truth in this assessment: if one needed to choose a single word summing up Wagner's character and his view of the world, it might very well be "self-serving." In his attitude towards friends, relatives, creditors, landlords, and publishers, in his views on art, politics, and religion, he was a man with a mission, with a goal so important that everyone around him was expected to recognize it. And it says something of his faith in that mission, and of the power he exerted on those around him, that the "illustrious benefactor" upon whom he called in his preface to the 1863 edition of his *Ring* poem did appear, in the person of Bavaria's Ludwig II, to make possible the productions of *Tristan*, *Die Meistersinger*, and, ultimately, *Der Ring des Nibelungen*; and that so talented a musician as Hans von Bülow, whose career was so closely tied to Wagner's success and yet whose personal life was so severely altered by the figure he idolized and had first met in Dresden in 1846, could write to his wife Cosima from Munich on June 17, 1869, in response to her request for a divorce: "You have preferred to devote your life and the treasures of your mind and affection to one who is my superior, and, far from blaming you, I *approve* your action from every point of view and admit that you are perfectly right . . ."

Wagner first met Cosima, the second illegitimate child of Franz Liszt's liaison with the Countess Marie d'Agoult, in Paris, late in 1853, shortly after experiencing the seemingly visionary trance in which he conceived the E-flat opening for the music of *Das Rheingold*. Cosima and Hans von Bülow, who was a student of Liszt's, were married on August 18, 1857, and, eleven days later, arrived for a three-week stay with Wagner at the Asyl, the Wagner cottage on the estate near Zurich of the wealthy German merchant Otto Wesendonck and his wife Mathilde. On another visit to the Asyl a year later, the von Bülows witnessed the disintegration of the atmosphere in which Wagner had been composing his *Tristan und Isolde* and a crucial stage in the collapse of his marriage to his first wife, Minna, in the face of his relationship with Mathilde Wesendonck.*

Cosima's attitude toward Wagner, twenty-four years her senior, had been cool, but repeated encounters and visits by Wagner to the von Bülows' Berlin home changed this: in the course of one of these visits, on November 28, 1863, they acknowledged their love for each other. Cosima developed a sense of purpose as strong as Wagner's

*Wagner married Minna Planer, an actress four years older than himself, in November 1836. She was with him through the early years in Magdeburg, Königsberg, and Riga, through his first period of struggle for recognition in Paris, and, from April 1842, with him in Dresden, where the success of his opera *Rienzi, der Letzte der Tribunen* in October that year was followed by the premiere of *Der fliegende Holländer* in January 1843 and by Wagner's appointment as Conductor of the Royal Saxon Court at Dresden that February. There Wagner remained until his involvement in the May 1849 revolution resulted in flight to Switzerland and political exile from Germany. Wagner based himself in Zurich, occupying himself with theoretical writings—including the weighty *Opera and Drama* of 1851—and the early stages of work on *Der Ring des Nibelungen*, lacking regular income, and dependent on friends for support.

Among these friends were Otto and, especially, Mathilde Wesendonck, who became a Wagner devotee following a concert performance of the *Tannhäuser* Overture led by the composer in 1851. Otto was a successful German businessman and partner in a New York silk company. The Wesendoncks first settled in Zurich in 1851, and it was at Mathilde's instigation that the Wagners were later provided lodging on the Wesendonck estate in a cottage christened "the Asyl" ("refuge") after a reference in Mathilde's letter of invitation to Minna Wagner.



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own, and, as Richard saw it, writing from Lucerne a year before their marriage, "she knew what would help me once and for all, and knew how it might be achieved, and did not hesitate for a moment to offer me that help in the possession of herself . . ."

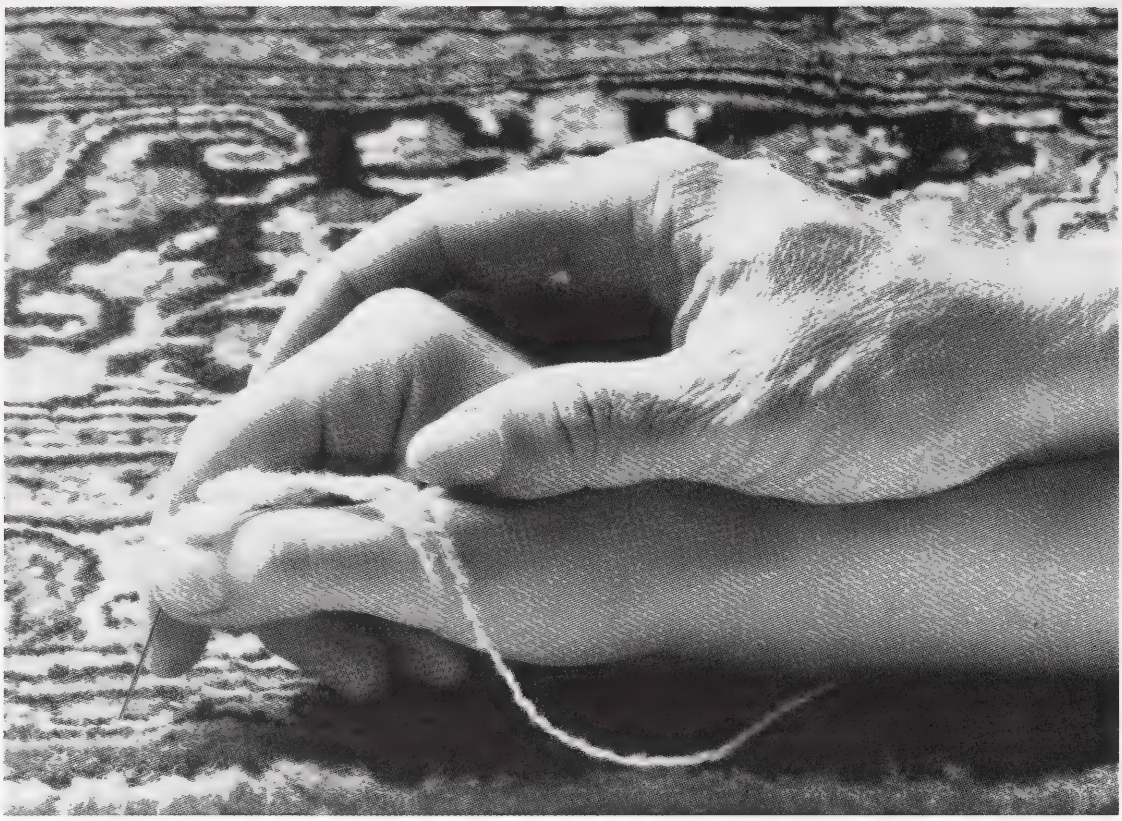
The intimacy and warmth of the *Siegfried Idyll* are a measure of Wagner's love for Cosima, and the thematic relationship between the *Idyll*'s music and the final duet from *Siegfried* is, in a general sense, incidental—and this even though Cosima will have recognized much from the already completed *Siegfried* in the *Idyll*.* In fact, one comes to realize that the "Siegfried" of the published *Idyll*'s title is not the opera, but the Wagners' infant son. So the point is not one of "which came first?" but of understanding that both the *Idyll* and the *Siegfried* duet are manifestations of the same emotional impulse on the composer's part. In fact, Wagner conceived the *Idyll*'s principal musical idea some years earlier as the theme for a projected string quartet in the summer of 1864, following a visit to him by Cosima at the Villa Pellet near Lake Starnberg in Bavaria; their first child, Isolde, was born less than a year later, on April 10, 1865. The lullaby which is the basis for the *Idyll*'s second episode appears among sketches for both *Siegfried* and *Tristan* dating from the late 1850s. And the horn call heard in the *Idyll* along with other motives familiar from *Siegfried* first

*Wagner had finished the music for *Siegfried*'s third act in August 1869, though he did not complete the autograph score of Act III until February 5, 1871.

Prominently featured in the *Idyll* is the motive, first heard in Act II, of *Siegfried*'s forest-bird, and Wagner calls attention to this, on the title page of the *Idyll*'s autograph manuscript, as "*Fidi-Vogelgesang*" ("Fidi's bird-song"). "Fidi" was a pet name for the Wagners' infant son Siegfried.



Cosima, Siegfried, and Richard Wagner



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came to Wagner during his work on the third act of *Tristan*, though he immediately recognized it as more appropriate to the hero of his *Ring* tetralogy.

But the specific sentiments attached to the *Idyll*'s themes as they are heard in the final act of *Siegfried* should not be altogether ignored. The *Idyll*'s third main idea, introduced after the lullaby episode, is allied in the opera with the words "*O Siegfried! Herrlicher! Hort der Welt!*" ("O glorious Siegfried, treasure of the world!"), and the principal theme and horn call mentioned earlier give rise in the opera to expressions of everlasting devotion between Siegfried and Brünnhilde. So we have in both the opera *Siegfried* and the *Siegfried Idyll* an overflowing of Wagner's personal emotions into, on the one hand, a comparatively small segment in an overall musical project—*Der Ring des Nibelungen*—of mammoth proportion and significance, and, on the other hand, into music intended for the most intimate of domestic situations. But where so much of Wagner's music cannot achieve its intended effect when transferred from the opera house to the concert hall, the *Siegfried Idyll* not only survives the change from *its* original setting, but tells us something very special about Wagner the man, and in a way so much else of his music does not.

—Marc Mandel

Richard Wagner's dedicatory poem, which prefaces the score of the *Siegfried Idyll:*

Es war Dein opfermuthig hehrer Wille,
der meinem Werk die Werdestätte fand,
von Dir geweiht zu weltentrückter Stille,
wo nun es wuchs und kräftig uns erstand,
die Heldenwelt uns zaubernd zum Idylle,
uraltes Fern zu trautem Heimathland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!"—der musste Siegfried heißen.

Für ihn und Dich durft' ich in Tönen danken,—
wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
die stille Freude, die hier ward zum Ton.
Die sich uns treu erwiesen ohne Wanken,
so Siegfried hold, wie freundlich uns'rem Sohn,
mit Deiner Huld sei ihnen jetzt erschlossen,
was sonst als tönend Glück wir still genossen.

Thy noble sacrifice, thy fearless faith divine,
Found sanctuary for this work of mine.
'Tis thou, who love-lit calm on me bestows
Wherein the wondrous hero-world in spirit grows,
Shining with magic beauty like a star
Born in some ancient home of heaven afar:
Sudden upon my ears a joyous message came—
A son is thine, Siegfried shall be his name.

And now for both my loved ones happy songs awake,
My soul in music as thy love gift take,
The joy of memory in secret shrine enclose,
Soft as the folded sweetness of a rose.
Reveal thy grace, let friendship watch above,
Siegfried, our son, the guerdon of our love,
And all the faithful hearts in steadfast band
The message of this song will understand.

—*translation by H.N. Bantock*

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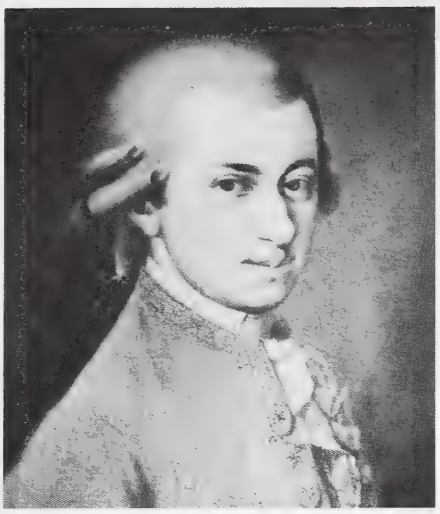
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Wolfgang Amadè Mozart
Violin Concerto No. 5 in A, K.219



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed his Fifth Violin Concerto, K.219, during the twelve weeks that separated its date of completion, December 20, 1775, from that of its predecessor, the Violin Concerto No. 4 in D, K.218; it probably had its premiere in Salzburg not long afterward. The first Boston Symphony Orchestra performance of the concerto took place in Providence, Rhode Island, on December 31, 1907; Karl Muck conducted and Carl Wendling was the soloist. The same performers gave the work in Buffalo and Troy, New York, and in Cambridge, but it was not heard in a subscription concert in Symphony Hall until 1930, when Richard Burgin conducted a performance with Anton Witek as soloist. Other performances have featured violinist Dorotha Powers with conductor Serge Koussevitzky, William Kroll, David Oistrakh, and Joseph Silverstein with Charles Munch, Oistrakh with William Steinberg, Silverstein with Peter Maag, Mayumi Fujikawa with Silverstein, Silverstein with Seiji Ozawa (including a performance in Shanghai, China, and the orchestra's most recent Symphony Hall performances, all in March 1979), Cho-Liang Lin with Edo de Waart, and the most recent Tanglewood performance, in August 1988, with Itzhak Perlman and de Waart. In addition to the solo instrument, the score calls for two each of oboes and horns plus orchestral strings.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer, whose great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, the father undertook to devote himself wholeheartedly to his training and exhibition, both as a moral obligation and a financial investment. (Alfred Einstein has justly remarked, "The proportions of obligation and investment are not easy to determine.") Mozart's earliest musical training came at the keyboard, a practical choice

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because it avoids the problems of exact tuning inherent in the strings and because it allows the young performer to visualize the notes with the aid of the various keys of the instrument. At the same time, though, he was provided with a small violin, and he no doubt spent a great deal of time watching his father play and experimenting on his own.

One of the many astonishing stories of Mozart's musical abilities came from a friend of his father's, Andreas Schachtner, who wrote this account after Mozart's death to his sister Nannerl, who was gathering material for a biography. Schachtner recalled an evening in 1762 when a visiting composer, Wenzel Hebelt, brought six new trios he had written. Leopold Mozart was to play the bass line on his viola, the composer to play the first violin part, and Schachtner the second violin. (Schachtner was the court trumpeter, but instrumentalists were far less specialized then than they are today!) Little Wolfgang, six years old, badgered his father to allow him to play the second violin part. Leopold wanted him to leave them alone, since he had never studied the instrument, but Wolfgang replied, "You don't need to have studied in order to play second violin." Schachtner was willing to let Wolfgang play along with him, so Leopold said, "Play with Herr Schachtner, but so softly that we can't hear you, or you will have to go." Schachtner's letter to Nannerl continues:

> Wolfgang played with me; I soon noticed with astonishment that I was quite superfluous. I quietly put my violin down and looked at your Papa; tears of wonder and comfort ran down his cheeks at this scene, and so he played all six trios. When we had finished, Wolfgang was so encouraged by our applause that he insisted he could play the first violin too. For a joke, we made the experiment, and we almost died for laughter when he played this, too, though with nothing but strange and incorrect fingerings, in such a way that he never actually broke down.

Only after this did Wolfgang begin formal training with his father on the violin, yet his progress was so rapid that he appeared in public as the soloist in a concerto only three months later, on February 28, 1763, a month after his seventh birthday! The extraordinary talent of both Wolfgang and Nannerl suggested to Leopold that he should make a grand tour of Europe to show them off to the crowned heads and wealthy patrons of music; this tour began only a few months after Wolfgang's debut as a concerto soloist. Until he moved to Vienna and gave up the violin entirely, Wolfgang was able to make professional use of his skill on both string and keyboard instruments.

In his maturity Mozart preferred the keyboard as the principal vehicle of his virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for himself, for his students, or for other virtuosos. But during the earlier years, when he was still concertmaster in the court orchestra of the Archbishop Hieronymus Colloredo of Salzburg, playing the violin was one of his duties—one that he fulfilled with some distaste. His father constantly encouraged his violin playing. In a letter of October 18, 1777, Leopold wrote, "You have no idea how well you play the violin, if you would only do yourself justice and play with boldness, spirit, and fire, as if you were the first violinist in Europe." Perhaps it was the constant paternal pressure that caused Wolfgang ultimately to drop the violin as a solo instrument. His move to Vienna was in part a declaration of independence from his father, and his giving up the violin as a concert instrument should probably be understood in that light. (He continued to play the viola, preferring it in chamber music, for the rest of his life, but his concert appearances were as a pianist.)

It is generally said that the five violin concertos were all composed during a single year, 1775, while Wolfgang was nineteen and still concertmaster in Salzburg. Recently Wolfgang Plath, in a detailed study of Mozart's handwriting and the way it changed over the years, suggested that the first concerto was written in April 1773

(the date on the original manuscript is smudged and illegible, so this is quite possible). Perhaps it was this piece that Leopold meant when he referred in a later letter to "the concerto that you wrote for Kolb [a Salzburg amateur]," which is otherwise a mystery. In any case, the other four concertos were composed in the space of some six months in 1775.

It is not clear whether he wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop's orchestra. There is some evidence to suggest the latter possibility: a few years later, when Mozart wrote a new slow movement (Adagio in E major, K.261) to replace the middle movement of the Fifth Violin Concerto (K.219), Leopold referred to K.261 in a letter of October 9, 1777, as having been written for Brunetti "because he found the other one too studied." But that is certainly not solid proof that the original concerto, much less all five of them, was composed for the Italian instrumentalist.

When Mozart wrote the violin concertos, he was still consolidating his concerto style; he had not yet developed the range and dramatic power of his mature piano concertos. Though he was developing quickly in those years, his violin concertos still resemble the Baroque concerto, with its ritornello for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sections. Mozart

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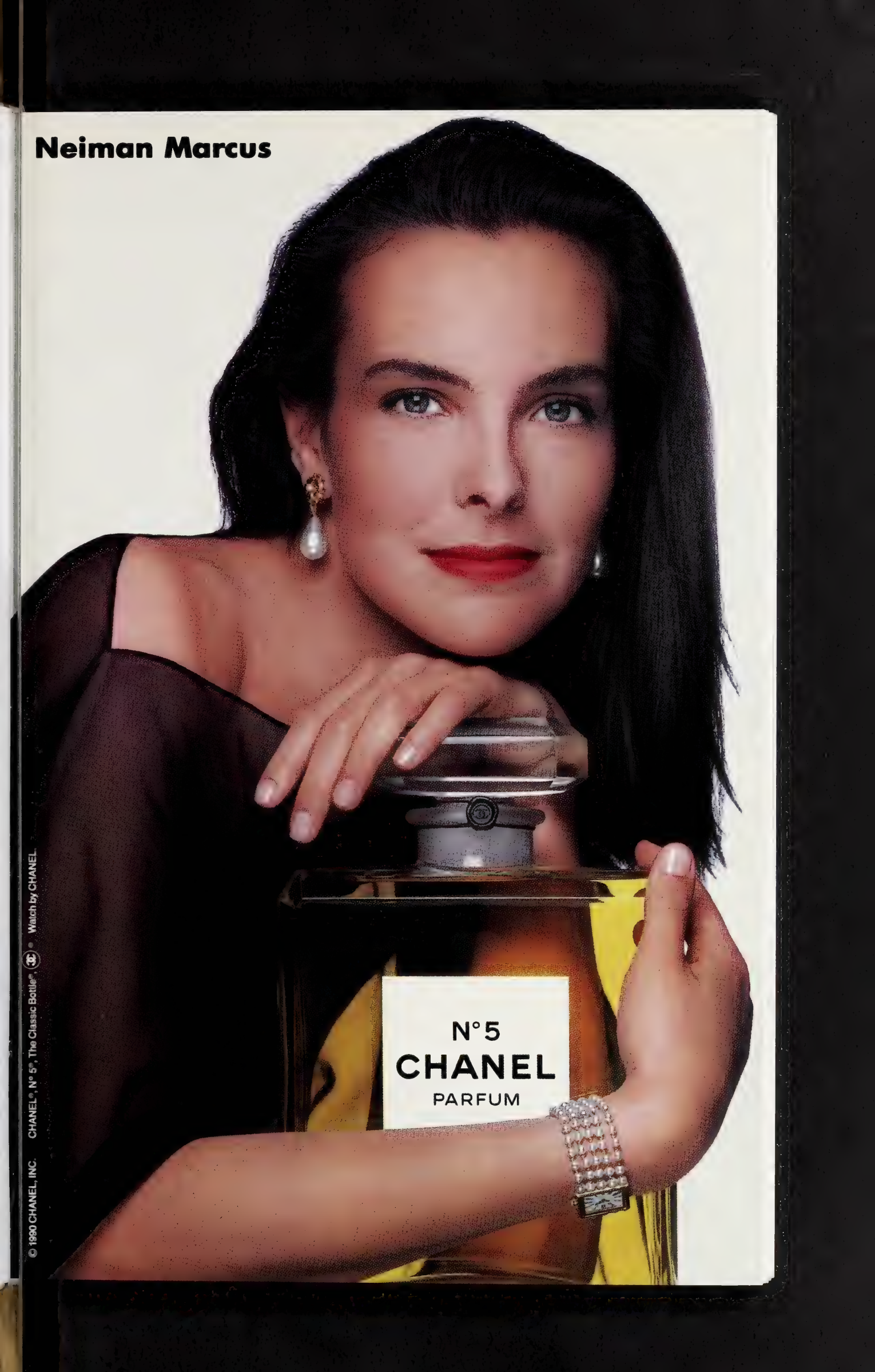
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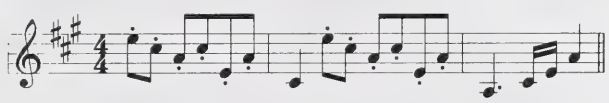
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gradually developed ways of using the tutti-solo opposition of the Baroque concerto in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

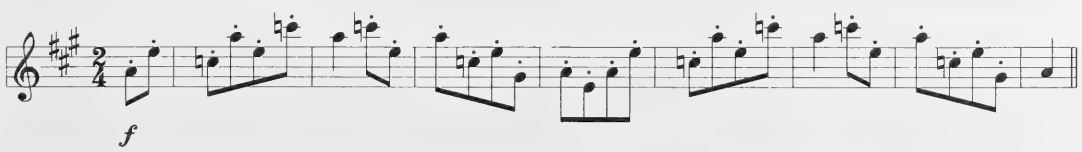
Even within the space of the six months during which the last four were composed, Mozart's concerto technique underwent substantial development. The last three concertos have long been a regular part of the repertory. Whatever it was that happened during the three months between the composition of the second and the third violin concertos, it had the effect of greatly deepening Mozart's art, of allowing him to move beyond the pure decoration of the *galant* style to a more sinewy and spacious kind of melody. The violin seems to have taken on some of the character—both lyric and dramatic—of the human voice in his operas. As the principal "singer" in the concerto, the soloist becomes a real personality from the moment of the violin's first entrance. The Allegro exposition presents several ideas, all in A major, followed by a little unison coda ending with a quirky upward arpeggio:



The soloist suddenly enters in a dreamy state—Childe Harold before Byron had conceived him—before reverting to the original tempo, Allegro aperto, with a new theme. Again the unison orchestral coda appears, but the soloist grabs its last figure and uses it to start an entirely new idea that will introduce various passages in the development.

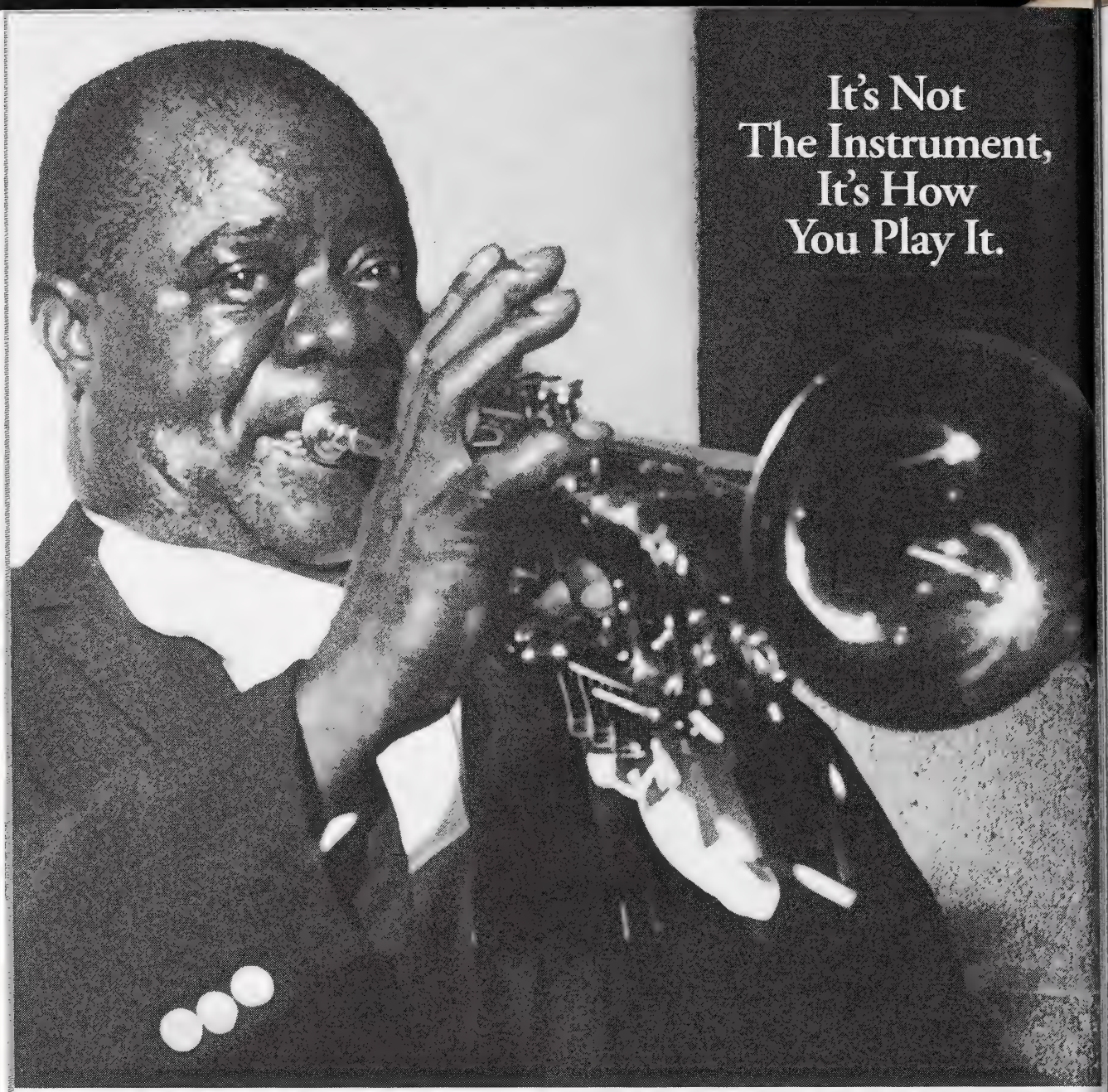
The slow movement is a rapturous contemplation for the soloist in the bright and extremely rare (for Mozart) key of E major. Except for its opening statement, when it is in the foreground, the orchestra mostly provides a rich bed of sonority on which the lush and elaborate violin melody can loll.

The last movement opens with a straightforward but uneventful dance melody in minuet tempo, but the soloist then presents a new melody that breaks out from the formality of the minuet and opens up the rondo form. But any expectation of predictability or regularity is dashed with the surprising appearance of a "Turkish" episode, a sequence of five melodies, of which four are drawn from Hungarian folk music (perhaps transmitted by Mozart's friend Michael Haydn, just back from a trip to Hungary), while one (the second tune of this group)



had already appeared in Mozart's ballet music *Le Gelosie del Seraglio*, K.135a, written at age sixteen for his opera *Lucio Silla*. There it was in A major; in the concerto it is presented in the minor, with the addition of violent *sforzandi*, which seem to give it that "Turkish" air. After this astonishing interruption, balance is restored with the stately minuet tune and a recapitulation that brings the concerto to an end with a rising arpeggio on a charmingly quizzical note.

—Steven Ledbetter



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Richard Strauss
Le Bourgeois Gentilhomme, Orchestral Suite, Opus 60



Richard Georg Strauss was born in Munich on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. The period of composition of the music heard in this suite spans from 1668, when Jean-Baptiste Lully, the thirty-five-year-old composer to King Louis XIV and "maître de musique" to the Royal Family, wrote the incidental music for Molière's "George Dandin," produced at Versailles on July 18 that year, to 1917, when Strauss wrote the Courante. The complicated genesis of the Bourgeois Gentilhomme *music is outlined in the note below. The orchestral suite was heard for the first time when Strauss conducted it at Salzburg on January 31, 1920. Pierre Monteux introduced it in America at the Boston Symphony concerts of February 11 and 12, 1921. Later Boston Symphony performances, not always complete, were given under the direction of Serge Koussevitzky, Jean Morel, Erich Leinsdorf (including a performance at the White House on March 31, 1964), Jorge Mester, William Steinberg, Klaus Tennstedt, Edo de Waart, who led the most recent subscription performances in February 1988, and Charles Dutoit, who led the most recent Tanglewood performance in August 1990. The score calls for two flutes (both doubling piccolo), two oboes, two clarinets, two bassoons, two horns, trumpet, trombone, timpani, cymbals, tambourine, triangle, bass drum, snare drum, glockenspiel, harp, piano, six violins, four violas, four cellos, and two basses. Randall Hodgkinson plays the piano at these performances.*

The question was, what to do after *Der Rosenkavalier*? For Strauss, who at forty-six was no longer a self-starter but needed the stimulus of collaboration, this was an issue even before the new comedy was produced at Dresden in January 1911. That he would work again with Hugo von Hofmannsthal, whose version of *Elektra* he had used in 1908 and who had written *Der Rosenkavalier* for him, was a foregone conclusion, and by October 1910 he was pressing his "dear poet": what about Caldéron's *Semiramis*? Or something from the French Revolution, like *Dantons Tod* of Georg Büchner? Von Hofmannsthal, not amused ("No intellectual or material inducements could extract from me a play on the subject [of *Semiramis*], not even a most determined effort of will"), countered with suggestions of his own, urging particularly the cause of one that by 1919 would turn into *Die Frau ohne Schatten* (*The Woman without a Shadow*).

For the moment, though, all these schemes were displaced by the poet's and composer's desire to render thanks to Max Reinhardt, the real and brilliant director of the first *Rosenkavalier* production, though Georg Toller, resident director at the Dresden Court Opera, was given official credit. Von Hofmannsthal's and Strauss's plan was to concoct an elegant trifle for Reinhardt's company in Berlin. One of the many sources on which von Hofmannsthal had drawn for *Der Rosenkavalier* was Molière, and so it came about that he proposed a much shortened German version of *Le Bourgeois Gentilhomme* (1670), in which the grand and absurd Turkish ceremony at the end would be replaced by some sort of musical production. The theme for this closing divertissement, von Hofmannsthal proposed in a letter of May 15, 1911, was to be Ariadne, the Cretan princess who helped Theseus escape from the labyrinth after he had slain the Minotaur, but who was nonetheless abandoned by him on the island of Naxos, though afterwards rescued by Dionysus. All this, moreover, could be wed to



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another plot idea of von Hofmannsthal's, one of a princess whose three suitors caused an opera company and a troupe of comedians to appear at her palace at the same time.

The upshot—and getting there was harder than you might infer from this compressed account—was an entertainment in which von Hofmannsthal's adaptation of Molière was followed by Strauss's one-act opera, *Ariadne auf Naxos*. The musical demands went beyond Reinhardt's resources in Berlin, and so this double work was first produced on October 25, 1912, in Stuttgart, with some of Reinhardt's actors involved in *Le Bourgeois Gentilhomme* or *Der Bürger als Edelmann*. Strauss conducted, and the cast for the opera was a distinguished one, including Mizzi (later Maria) Jeritza, Margarethe Siems (the first Chrysothemis in *Elektra* and the first *Rosenkavalier* Marschallin, but now taking the coloratura super-soubrette role of Zerbinetta), and Hermann Jadlowker. Nevertheless, without being an out-and-out failure, the evening was not a success, the theater crowd finding the opera too long, the opera buffs impatient at having to wait two hours for "their" part of the entertainment. Von Hofmannsthal quickly proposed a revision, one that would abandon the Molière play altogether and make *Ariadne auf Naxos* into an independent opera, though with a new musical prologue. This was first given in Vienna on October 4, 1916, this time with

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Franz Schalk on the podium, but again with Jeritza, who was now joined by Selma Kurz, Béla von Környey, and with Lotte Lehmann in the new role of the Composer. The next step was to rescue the Molière-Hofmannsthal play, and this, expanded, and with incidental music by Strauss, was produced in Berlin in April 1918. The final stage was the extraction of the concert suite from the incidental music.

We have, in sum, four related works:

I. A combined play and opera—Strauss's *Ariadne auf Naxos* to be given after von Hofmannsthal's adaptation of Molière's *Le Bourgeous Gentilhomme*. The operatic half was given its American premiere under Erich Leinsdorf's direction at a Boston Symphony concert on January 3, 1969, the cast including Claire Watson, Beverly Sills, Robert Nagy, Benita Valente, Eunice Alberts, and John Reardon.

II. Strauss's opera *Ariadne auf Naxos*, one act and a prologue, i.e., the opera without the play. This is the version of *Ariadne* ordinarily produced and recorded.

III. The Molière-Hofmannsthal play, without the opera, but with incidental music by Strauss. The complete musical score, but with a narration instead of a play, had its American premiere at Tanglewood on July 12, 1964, Erich Leinsdorf conducting the Boston Symphony, and with Helen Boatwright, Helen Vanni, Donald Bell, Mac Morgan, and a chorus prepared by Lawrence Smith. This score draws on I, but also includes still earlier and newly composed music by Strauss, as well as Straussian arrangements of Lully.

IV. The orchestral suite, consisting of nine movements drawn from III. This is what is heard at these concerts, and here are the movements:

Overture—This was the overture to the original *Ariadne* opera of 1912. Its jiggling sixteenth-notes and the scoring of the prominent keyboard part suggest the gait

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and texture of Baroque music. The overture is intended as a portrait of Monsieur Jourdain, the bourgeois would-be gentleman whose tax-free income outruns his taste, education, and good sense.

Minuet—The minuet, says Monsieur Jourdain, is his favorite dance, and here he takes instruction in its steps. This graceful music is salvaged from a ballet based on Watteau's painting *The Embarkation for Cythera*, a project first planned in 1900 and for which he composed a few numbers in the summer of 1901 before abandoning it.

The Fencing Master—As that flamboyant functionary struts his stuff, trombone, trumpet, piano, and horn are put through their paces. The piano is marked "*con bravura.*"

Entrance and Dance of the Tailors—More music from *Cythère*, first a gavotte chiefly for woodwinds, then a polonaise with a dashing violin solo. (Many tailors in Vienna were Poles.)

The Minuet of Lully—Strauss was scornful about von Hofmannsthal's suggestion that he might adapt some of the music Lully had written for the original production of Molière's play at Chambord on October 14, 1670. At best, he said, "a little distilled mustiness" might work as a stimulant, like the rotting apples Schiller used to keep in his desk drawer. Here he does, however, use what by 1917 he was willing to call Lully's "charming and famous" minuet.

Courante—Like the Lully Minuet, this dance with all its clever canons was added for the 1918 production in Berlin.

The Entrance of Cléonte—Here is more Lully, a sarabande from his music for Molière's *George Dandin*, beautifully scored by Strauss for string octet, followed by a quick dance for woodwinds with triangle and taken from the 1670 *Bourgeois Gentilhomme* music. The sarabande is then repeated in the richest sonority Strauss can draw from his ensemble.

Prelude to Act II—Another elegant movement from the 1912 *Ariadne* opera.

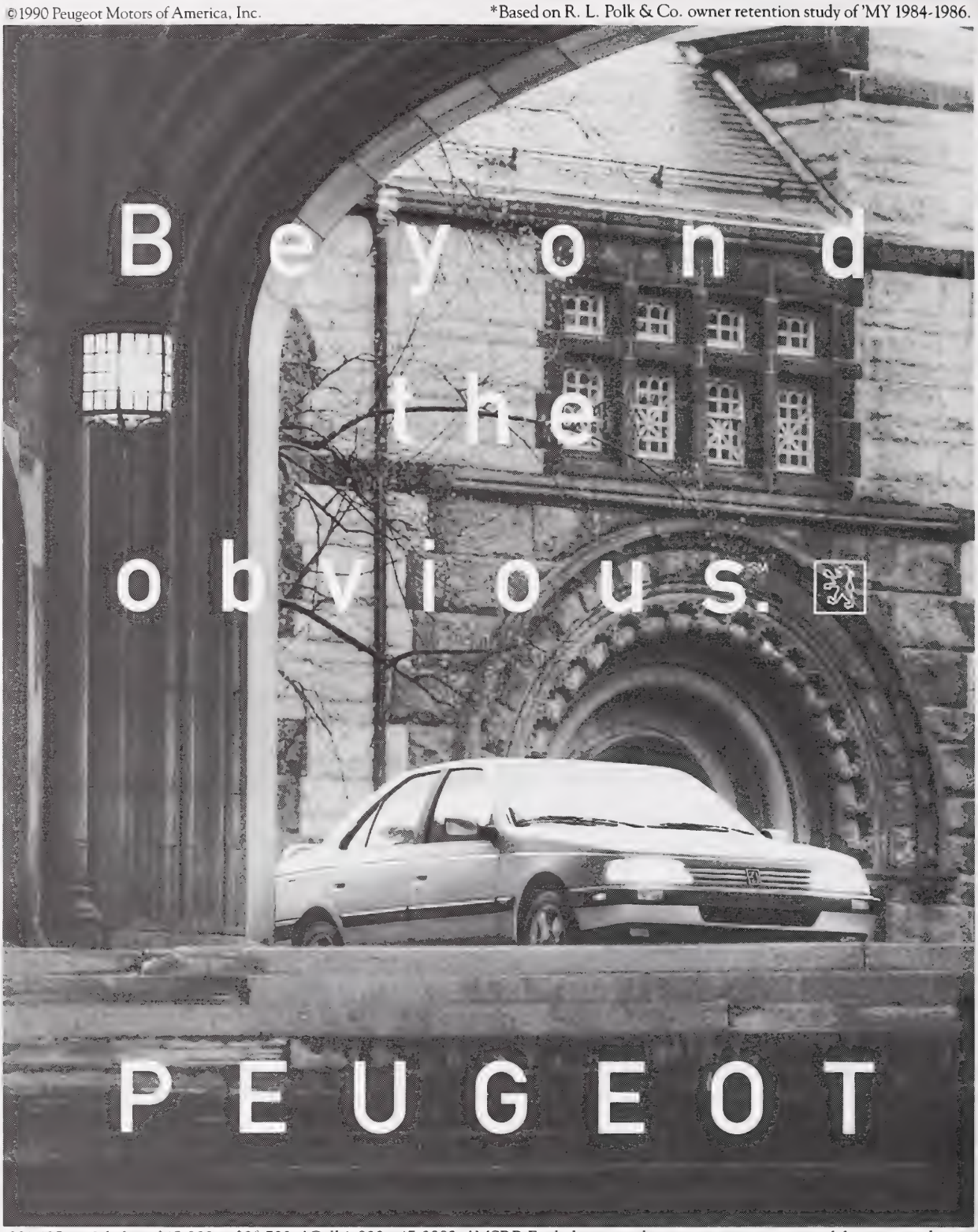
The Dinner—In this, the most ambitious section of Strauss's score, we hear first a formal entrance march, after which several courses are served: salmon (from the Rhine, as the strings with their Wagner quotation clearly tell us); mutton (with the famous *Don Quixote* sheep); song birds roasted on spits (with the larks from the *Rosenkavalier* sunrise and an unexplained or at least not convincingly explained touch of Verdi); an *omelette surprise* in which the *surprise* is a scullion who performs an erotically suggestive dance (as one would probably not infer from Strauss's breezy waltz). After each course is presented there is opportunity for conversation, the cello solo to which the leg of mutton is carved being one of Strauss's most seductively lyrical pages.

—Michael Steinberg

Now Artistic Advisor to the Minnesota Orchestra, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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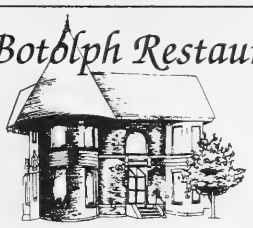
Evidently, once you've looked beyond the obvious, it is difficult to see anything less.

More . . .

The Wagner literature is so enormous that it is scarcely surveyable, and many of the earlier contributions to its bulk are violently partisan, pro or con. Probably the best short introduction available today is the article in The New Grove, with contributions by three leading Wagner scholars, Carl Dahlhaus, Curt von Westernhagen, and Robert Bailey; a revised version, with material by John Deathridge, including a new chapter on Wagner's theories of music and drama, has been conveniently issued in paperback as *The New Grove Wagner* (Norton). All Wagner biographers still depend on Ernest Newman's massive four-volume study (Cambridge paperback). Important single-volume biographies include Robert Gutman's *Richard Wagner: The Man, His Mind, and His Music* (Harvest paperback), a very good modern study in a psychoanalyzing vein. More recent additions include Derek Watson's *Richard Wagner* (Schirmer) and Martin Gregor-Dellin's *Richard Wagner: His Life, His Work, His Century* (Harcourt Brace Jovanovich). *Cosima Wagner's Diaries* have been translated into English in two very large, fascinating volumes, covering the years 1869-1877 and 1878-1883 respectively (Harcourt Brace Jovanovich). Peter Burbridge and Richard Sutton's collection of essays, *The Wagner Companion* (Cambridge paperback), has much useful information. Recommended recordings of the *Siegfried Idyll* include several interesting historical performances, one of them by the earliest Boston Symphony Orchestra music director to have left any of his work on recordings, Karl Muck, with the Berlin Symphony Orchestra (Opal, coupled with selections from *Parsifal*). Others include Wilhelm Furtwängler with the Vienna Philharmonic, which has not yet been reissued on compact disc, though a live performance with the Turin Radio Orchestra from 1952 is available on Fonit-Cetra; and Arturo Toscanini with the NBC Symphony Orchestra (RCA, coupled with selections from *Tristan* and *Die Walküre*). More modern recordings that are currently available include those of Herbert von Karajan with the Berlin Philharmonic (DG, with the *Tannhäuser* Overture and the *Tristan* Prelude), Bernard Haitink with the Concertgebouw Orchestra (Philips, coupled with Bruckner's Eighth Symphony), and Vladimir Ashkenazy with the English Chamber Orchestra (London, coupled with Schoenberg's *Verklärte Nacht*).

Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred

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Einstein's classic *Mozart: The Man, The Music* is still worth knowing (Oxford paperback). Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback), though frustrating to read since it is built up out of many short sections dealing primarily with Mozart's character, personality, and genius, provides a stimulating point of view for readers who have not followed the recent specialist literature on the composer. Just published in anticipation of this year's many commemorations of the 200th anniversary of the composer's death, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books), is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know. A distinguished roster of specialists writes about the historical background of Mozart's life, the musical world in which Mozart lived, his social milieu and personality, and his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable book. I know nothing quite like this for any other composer: detailed and scholarly for the specialist, wide-ranging, yet accessible for the general music-lover. A. Hyatt King's *Mozart Wind and String Concertos*, in the BBC Music Series (University of Washington paperback), contains a fairly extensive discussion of the Fifth Violin Concerto. It is possible to study Mozart's own scores of all five violin concertos in a facsimile edition, edited and with an introduction by Gabrial Banat (Raven Press). Mozart's Fifth Violin Concerto is perhaps the most frequently recorded of Mozart's outings in the genre. Among the performances I'd recommend are those of Itzhak Perlman with the Vienna Philharmonic under the direction of James Levine (DG), Arthur Grumiaux with the London Symphony conducted by Sir Colin Davis (Philips), and Cho-Liang Lin with the English Chamber Orchestra conducted by Raymond Leppard (CBS); all three are coupled with the Violin Concerto No. 3 in G, K.216.

The big biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (three volumes, Cornell University Press; available in paperback). Michael Kennedy's account of the composer's life and works for the Master Musicians series is excellent (Littlefield paperback), and the symposium *Richard Strauss: The Man and his Music*, edited by Alan Walker, is worth looking into (Barnes and Noble). Kennedy also provided the Strauss article in The New Grove, available in paperback in *The Modern Masters I* (Norton). Strauss himself made a fine recording of the *Bourgeois Gentilhomme* music in 1944 with the Vienna State Opera Orchestra; until very recently it was available as part of a six-LP set, still worth looking out for, of Strauss's own recordings of his work (Vanguard). An even earlier Strauss performance, from 1930, with the Berlin State Opera Orchestra, has been reissued on CD (Pearl, coupled with *Don Juan* and *Till Eulenspiegel* in Strauss-led performances of the same vintage). A more recent recording, still a classic, is that by Fritz Reiner with the Chicago Symphony (RCA compact disc, coupled with the *Rosenkavalier* Waltzes). Jeffrey Tate's fine recording with the English Chamber Orchestra, coupled with *Metamorphosen*, has not yet made the transition to CD, but there is a recent recording by Neeme Järvi with the Stockholm Sinfonietta (Bis, coupled with the Oboe Concerto).

—S.L.

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Christof Perick



Principal conductor of the Deutsche Oper Berlin, where he conducts the German repertoire several weeks each season, Christof Perick was recently named music director of the Los Angeles Chamber Orchestra. His initial contract in Los Angeles is for three seasons, beginning with the 1992-93 season. This season at the Metropolitan Opera Mr. Perick conducted Beethoven's *Fidelio*. Last year he returned there to conduct *Die Frau ohne Schatten*, this following his previous engagements for *Hansel und Gretel* in 1988-89, *Fidelio* in 1986-87, and *Die Meistersinger von Nürnberg* in 1984-85. Next season at the Met he is scheduled to conduct *Fidelio* and *Tannhäuser*. At Lyric Opera of Chicago Mr. Perick led *Der fliegende Holländer* during the 1983-84 season and *Parsifal* in the fall of 1986. He made his San Francisco Opera debut in 1979, with a new production of *Der fliegende Holländer*. In September 1985 he led performances of *Le nozze di Figaro* in Los Angeles while on tour with the Deutsche Oper Berlin. In the fall of 1988 he conducted the Los Angeles Music Center Opera in *Così fan tutte*. In North America in recent seasons Mr. Perick has conducted such orchestras as the New York Philharmonic, the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, the Detroit Symphony, the Houston Symphony, and the Indianapolis Symphony. He also conducted Wagner's *Ring* cycle on tour with the Deutsche Oper Berlin at the Kennedy Center in Washington, D.C. His present concerts mark Mr. Perick's first appearances with the Boston Symphony Orchestra; future engagements include concerts with the New York Philharmonic, the Los Angeles Philharmonic, the San Francisco Symphony, the National Symphony, and the Atlanta Symphony. Christof Perick was born in Hamburg in 1946; his first position was as assistant at the Hamburg State Opera. He has also been principal conductor of Darmstadt Opera, music director of the Saarbrucken Opera House, and general music director of the City of Karlsruhe. He has conducted many of the world's leading orchestras, including the Berlin Philharmonic, the Vienna Philharmonic, and the NHK Symphony of Japan. He has also conducted at many of Europe's leading opera houses, including the Vienna Staatsoper on several occasions.

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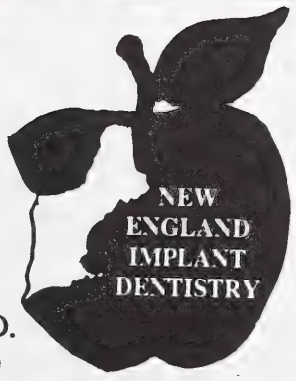
Thomas Zehetmair



Violinist Thomas Zehetmair was born in 1961 in Salzburg, where both of his parents are violinists and teachers. Early studies on piano and in music theory led to seven years of study on the violin preceding his debut. In 1973 he studied with his father, Helmut Zehetmair, at the Mozarteum; subsequently he attended master classes with Max Rostal, Franz Samokyl, and Nathan Milstein. His numerous honors include first prize at the Young Musicians Competition in 1975, first prize at the International Mozart Competition in Salzburg in 1978, and a "Special Mention" from the Mozart Scholarship Foundation in Wiesbaden. Since his 1977 debut during Salzburg's International Mozart Week, Mr. Zehetmair has performed in virtually every major European music center, and abroad in North and South America, Australia, and the USSR. His festival appearances have included Salzburg, Graz, Lucerne, Bonn, Schleswig-Holstein, Ludwigsburg, Lockenhaus, Schwetzingen, and Ansbach. He has performed with such conductors as Harnoncourt, Blomstedt, Marriner, Matačić, Sawallisch, Eschenbach, Hager, Sanderling, Dohnányi, Norrington, and Macal. Also in great demand as a recital and chamber music artist, he collaborates regularly with such eminent musicians as Malcolm Frager, Emanuel Ax, and Gidon Kremer. In North America, Mr. Zehetmair made his solo debut in 1985 with the Minnesota Orchestra, followed immediately by an appearance with the Chicago Symphony. He also performed Schnittke's Double Concerto with Gidon Kremer at Carnegie Hall. He made his Cleveland Orchestra debut in 1987 with the Beethoven concerto, returning in 1989 for performances and a recording of the Brahms concerto under Christoph von Dohnányi's direction. He has also appeared with the Houston Symphony and New York's Mostly Mozart Festival Orchestra. Recital tours have included concerts in San Diego and New York. Thomas Zehetmair records exclusively for the German firm of Teldec; he has recorded concertos of Mozart, Haydn, Mendelssohn, and Sibelius, and chamber music of Beethoven, Ravel, and Ysaÿe. He performs on the "Falmouth" Stradivarius built in 1692. His 1990-91 schedule includes his debuts with the Boston Symphony Orchestra and the San Francisco Symphony, and the beginning of a complete Mozart sonata cycle at New York's Metropolitan Museum of Art with Malcolm Frager.

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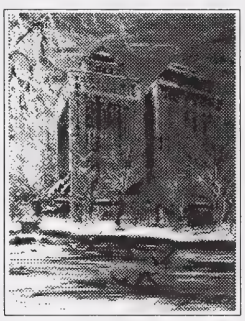
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Thursday, March 21, at 8
Friday, March 22, at 2
Saturday, March 23, at 8
Tuesday, March 26, at 8

HEINZ WALLBERG conducting

BRUCKNER — Symphony No. 8 in C minor
(1887/90, ed. Haas)

Allegro moderato
Scherzo: Allegro moderato;
Trio: Langsam [Slow]
Adagio: Feierlich langsam, doch nicht schleppend
[Solemnly slow, but not dragging]
Finale: Feierlich, nicht schnell
[Solemn, not fast]

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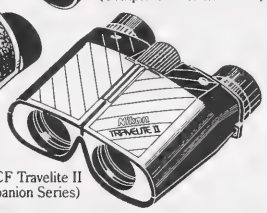
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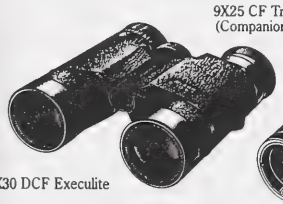
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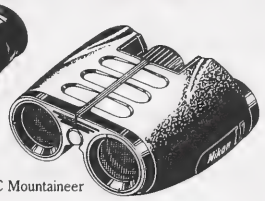
8X23 CF Venturer II
(Companion Series)



9X25 CF Travelite II
(Companion Series)



9X30 DCF Execulite



10X25 CF RC Mountaineer

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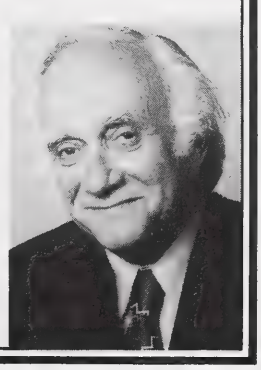
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Thursday 'B' — March 21, 8-9:35
Friday 'A' — March 22, 2-3:35
Saturday 'A' — March 23, 8-9:35
Tuesday 'C' — March 26, 8-9:35

HEINZ WALLBERG conducting

BRUCKNER	Symphony No. 8

Thursday 'C' — March 28, 8-9:45
Friday 'B' — March 29, 2-3:45
Saturday 'B' — March 30, 8-9:45
Tuesday 'B' — April 2, 8-9:45

MAREK JANOWSKI conducting

BEETHOVEN	Symphony No. 4
SCHUBERT	Symphony in B minor, *Unfinished*
WAGNER	"Good Friday Spell" from *Parsifal*

Thursday, April 4, at 10:30 a.m.
Open Rehearsal
Marc Mandel will discuss the program at 9:30 in Symphony Hall.
Thursday 'B' — April 4, 8-9:50
Friday 'B' — April 5, 2-3:50
Saturday 'B' — April 6, 8-9:50

ROGER NORRINGTON conducting
JEANNE OMMERLÉ, soprano
D'ANNA FORTUNATO, mezzo-soprano
JEFFREY THOMAS, tenor
NATHANIEL WATSON, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART	*Ave, verum corpus*
HAYDN	Mass in B-flat, *Harmoniemesse*
MOZART	Symphony No. 41, *Jupiter*

Wednesday, April 10, at 7:30 p.m.
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'D' — April 11, 8-9:55
Friday 'A' — April 12, 2-3:55
Saturday 'A' — April 13, 8-9:55

SEIJI OZAWA conducting
KRYSTIAN ZIMERMAN, piano

BEETHOVEN	Piano Concerto No. 5, *Emperor*
BERLIOZ	*Symphonie fantastique*

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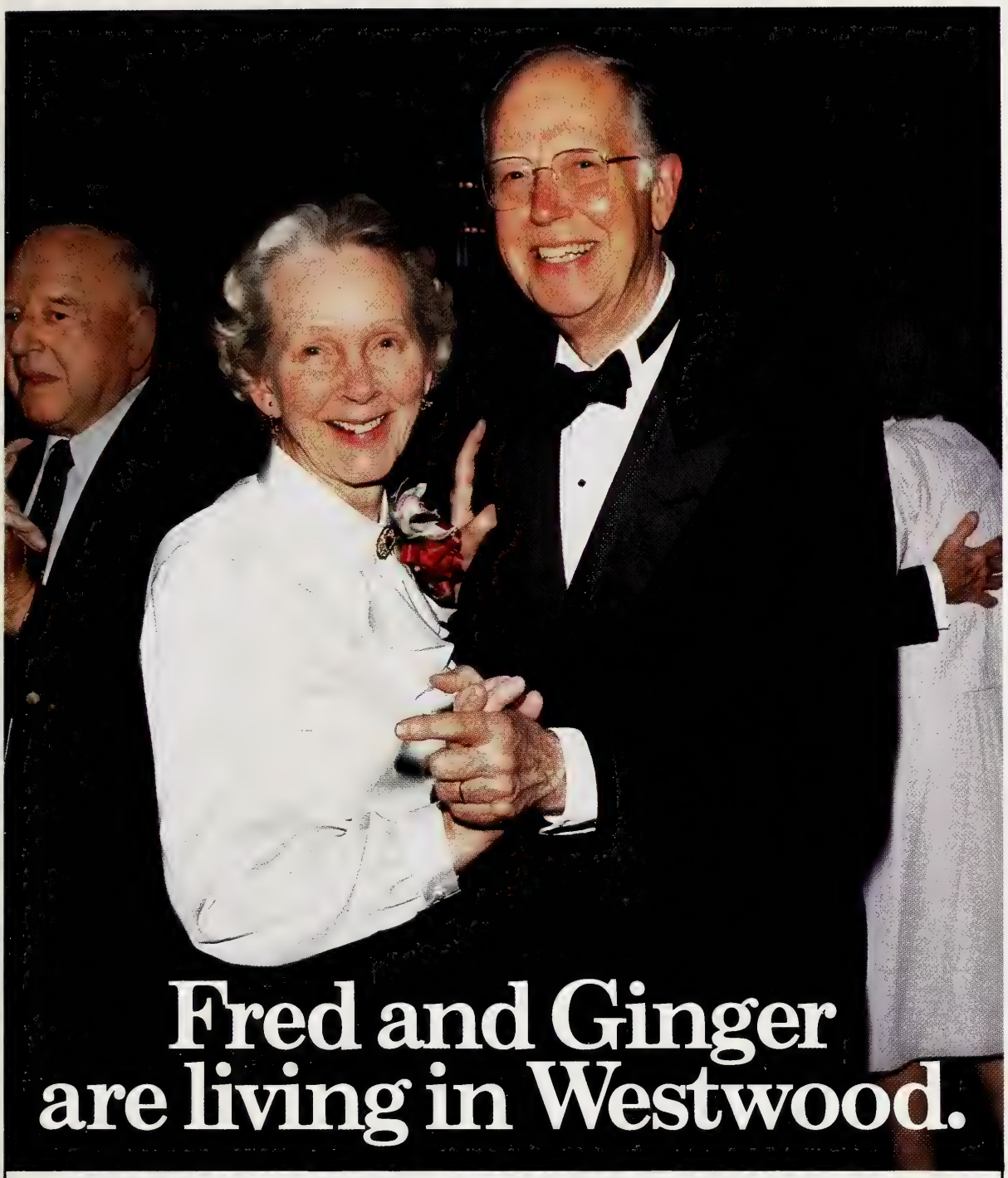
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SUPPER CONCERT VII

Thursday, March 14, at 6
Tuesday, March 19, at 6

SHEILA FIEKOWSKY, violin
RACHEL FAGERBURG, viola
RONALD FELDMAN, cello
DAVID DEVEAU, piano

MOZART — Quartet in G minor for piano and strings, K.478

Allegro
Andante
Rondo: Allegro

Ms. FIEKOWSKY, Ms. FAGERBURG, Mr. FELDMAN, and Mr. DEVEAU

BRAHMS — Trio in C minor for piano and strings, Opus 101

Allegro energico
Presto non assai
Andante grazioso
Allegro molto

Ms. FIEKOWSKY, Mr. FELDMAN, and Mr. DEVEAU

Baldwin piano
Please exit to your left for supper following the concert.
The performers appreciate your not smoking during the concert.

Wolfgang Amadè Mozart
Quartet in G minor for piano and strings, K.478

The key of G minor seemed to have a particular resonance for Mozart, and he chose it for music of a special impassioned character, whether it was in the early symphony, K.183, the string quintet, K.516, the later and incomparably greater symphony No. 40, K.550, or Pamina's aria, "*Ach, ich fühl's*," from *The Magic Flute*. And, of course, the piano quartet, K.478. With this piece Mozart virtually created the genre of the piano quartet and established it as a useful chamber ensemble (though a dangerous one, since in the hands of a composer with an ear less acute than Mozart's, the piano inevitably tends to overbalance the strings). The quartet was apparently composed on commission from the publisher Franz Anton Hoffmeister, who requested three pieces in this medium. The G minor quartet, completed on October 16, 1785, was the first to be composed; the public didn't buy it, finding it much too difficult to play, and Hoffmeister decided to cancel the commission rather than waste money publishing more works that were beyond the ability of the average chamber performer. (Mozart did, in the end, write one more piano quartet about nine months later, but it was published by Artaria rather than Hoffmeister.)

The impetuous Allegro in G minor opens with a powerful figure in octaves that plays a strong motivic role throughout the movement. Adroitly placed *sforzandi* stretch the phrases of the second theme in a charmingly unexpected way. The Andante, in B-flat, has a wonderful harmonic richness decorated by elaborate runs for each of the four instruments in turn. It comes as a bit of a surprise that the last movement turns to the conventional "happy ending" of the major key after the expressive weight of the first two movements. But though it is lighter in mood than what preceded it, the frequent passing chromaticisms, entering already in the first measure, show that the finale, too, is cut from the same expressive cloth and is not merely a bow to custom. With this quartet Mozart at one stroke set a standard for the new medium that has been aimed at but never surpassed.

Johannes Brahms
Trio in C minor for piano, violin, and cello, Opus 101

The last of Brahms's three piano trios, and possibly the least known of the three, is a powerful work in the composer's late, concise style. There is no leisurely and expansive enjoyment of sensuous thematic interplay, such as had characterized the first trio, in B major (published as Opus 8), even in that work's late revision, which tightened the structure considerably. Few Brahmsian works are kept more strictly under control than Opus 101, which was the last work that Brahms produced during an especially fruitful summer vacation in Switzerland in 1886. He began with the violin sonata in A (Opus 99); then came the second cello sonata, in F (Opus 100), and finally the present trio (Opus 101).

The new trio was played privately almost at once in the home of local friends, but perhaps the most interesting performance came in Leipzig, early in January 1888. Brahms was to be pianist in the performance, and the rehearsal was held on the morning of New Year's Day in the home of a mutual friend, who invited Brahms to stay to dinner, where they were to be joined by his friend Grieg and Grieg's wife. Also staying as a guest in the house, and invited to dinner, was a

visitor from Russia, Pyotr Ilyich Tchaikovsky, who had only met Brahms once previously. Neither Brahms nor Tchaikovsky held a high opinion of the other's music, and the Russian composer was no doubt shocked to find, upon returning from a walk, that Brahms was conducting his rehearsal in the living room. His host invited Tchaikovsky to listen. Somewhat nonplussed, the composer suggested that perhaps it would be an intrusion, but Brahms assured him he was welcome. "Besides," said Brahms, with his genial, bumptious gruffness, "this is not at all interesting." Unfortunately Tchaikovsky agreed, and when, at the end of the rehearsal, some response was clearly expected of him, he found himself speechless, to the embarrassment of all concerned. The atmosphere at dinner was thus a little tense, though it was lightened by the charm of the Griegs and by Brahms's determination to be cordial. Still, all parties heaved a sigh of relief when the social ordeal was over.

The C minor trio manages to combine elements from the other two chamber works composed that summer, taking the cello sonata's emotional turbulence and the violin sonata's brevity. Brahms was clearly determined to make it a compact work; he even crossed out the repeat of the first movement exposition that he originally intended. The minor key predominates in the score, and it is used to project moods of defiance and unease. Even the secondary subject, though it seems at first on the verge of becoming a swinging Viennese waltz, like those Brahms so admired from the pen of his friend Johann Strauss, never relaxes. The short development works both themes together and restates them with even greater brevity in grim, tragic determination.

The scherzo is delicately shaped but remains in the minor key, which inevitably gives the air of something stealthy and suppressed, devoid of joyous outbursts. Brahms originally wrote the slow movement, in C major, in 7/4 time, a most unusual feature, but even this meter required adjustment because of the wonderful flexibility of his rhythms and phrase structures. In the end he settled on irregular alternations of 3/4 and 2/4, most often forming a 3+2+2 pattern, which is that of the original conception. His treatment of the violin and cello playing together without piano already foreshadows the texture and the sonorities of the Double Concerto, which would be his next work. The middle section, too, features an unusual rhythmic pattern, alternating 9/8 and 6/8 to produce the equivalent of 15/8.

The finale, with its fast 6/8 meter, feels something like a scherzo, though it is much more fiery and energetic. Finally it brightens to C major at the end, though the ending is more vigorous than it is warm or mellow. Brahms's close friend Elisabeth von Herzogenberg once commented in a letter to him that the trio was "better than any photograph, for it shows your *real* self." It is hard to guess exactly what she meant by this, though certainly the energy and drive, coupled with occasional glints of good humor and a powerful feeling of self-control–elements that we recognize as essential to Brahms's character– can be read into these notes.

–Notes by Steven Ledbetter

A violinist in the Boston Symphony Orchestra since 1977, **Sheila Fiekowsky** also maintains an active career as a soloist and chamber musician. Recent solo engagements have included appearances with the Boston Pops Orchestra, the Newton Symphony, the Mystic Valley Orchestra, and the North Shore Philharmonic. Born in Detroit, Ms. Fiekowsky began studying the violin when she was nine. At sixteen she was soloist

with the Detroit Symphony; in the same year she won the National Federation of Music Clubs Biennial Award. Ms. Fiekowsky attended the Curtis Institute of Music and holds a master's degree in music from Yale University; she studied violin with Emily Mutter Austin, Ivan Galamian, Jaime Laredo, and Joseph Silverstein. Her chamber music experience includes performances at the Marlboro Music Festival, the Norfolk Festival, where she was a member of the Andreas Quartet, and the Aspen Festival. In 1981, as a member of the Cambridge Quartet, she was invited to teach and perform at a music festival in Fairbanks, Alaska. She has been heard in both chamber music and solo performances throughout the Boston area and is currently a member of the Copley String Trio with her BSO colleagues Robert Barnes, viola, and Ronald Feldman, cello.

Rachel Fagerburg joined the viola section of the Boston Symphony Orchestra in December 1989. A graduate of the New England Conservatory of Music, she was a Tanglewood Music Center Fellow in 1980; her teachers included Eugene Lehner and Burton Fine, among others. Before joining the BSO, Ms. Fagerburg was a member of the Boston Pops Esplanade Orchestra for more than six years. She has also been principal viola of the Boston Civic Symphony, the New England Conservatory Symphony Orchestra, and the Blossom Music Festival Orchestra, as well as substitute principal viola with the Portland Symphony Orchestra. She has also performed with the orchestras of the Opera Company of Boston and the Boston Ballet, the Pro Arte Chamber Orchestra, the Springfield Symphony, and the New Hampshire Symphony.

Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, **Ronald Feldman** has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989. He is currently conductor of the Boston new music ensemble Extension Works. Formerly music director and conductor of the Worcester SymphonyOrchestra, he was also music director and conductor of the New England Philharmonic for five seasons. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Beginning with the 1989-90 season, Mr. Feldman became conductor of the Berkshire Symphony. Born in Brooklyn and a graduate of Boston University, Mr. Feldman has taught at Brown University and Brandeis University. His own cello teachers included Claus Adam, Harvey Shapiro, Joseph Emonts, Leslie Parnas, and John Sant'Ambrogio. He currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.

Pianist **David Deveau** has concertized throughout North America and Europe. He has appeared on more than 100 occasions as guest soloist with such major orchestras as the San Francisco Symphony, the St. Louis and Houston symphonies, the Minnesota Chamber Orchestra, and the Orchestre du Capitole de Toulouse. Locally he has appeared with the Civic Symphony of Boston, the Handel and Haydn Society Orchestra, and the Pro Arte Chamber Orchestra. In addition, he has been a regular soloist with the Boston Pops since 1976. As a recitalist, Mr. Deveau made his critically acclaimed New York debut at Alice Tully Hall in 1982 as the recipient of the first Solo Recitalist Grant from the NEA. Other recital appearances have included appearances at New York's Whitney Museum, Weill Hall at Carnegie Hall, Merkin Hall in New York, the Kennedy Center, the Phillips Collection in Washington, D.C., and locally at Jordan Hall and Sanders Theater. Also an active chamber musician, Mr. Deveau is on the music faculty at MIT, where he teaches piano and chamber music.

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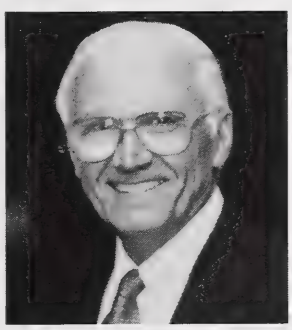
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BSO

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for a la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert. Speakers for upcoming Supper Talks include BSO violinist Sheila Fiekowsky (Tuesday, March 26), BSO principal bass Edwin Barker (Thursday, April 4), acting principal flute Leone Buyse (Thursday, April 11), and Diane Read, Executive Assistant to the Orchestra Manager (Thursday, April 18). Upcoming Supper Concerts will feature music of Schubert (Thursday, March 28) and music of Schubert and Beethoven (Saturday, March 30, and Tuesday, April 2). Please note that the March 28 program will be repeated in Higginson Hall at noon on Friday, March 29, in conjunction with that afternoon's BSO concert. The suppers are priced at $22 per person for an

James F. Kiley
September 22, 1924—February 19, 1991



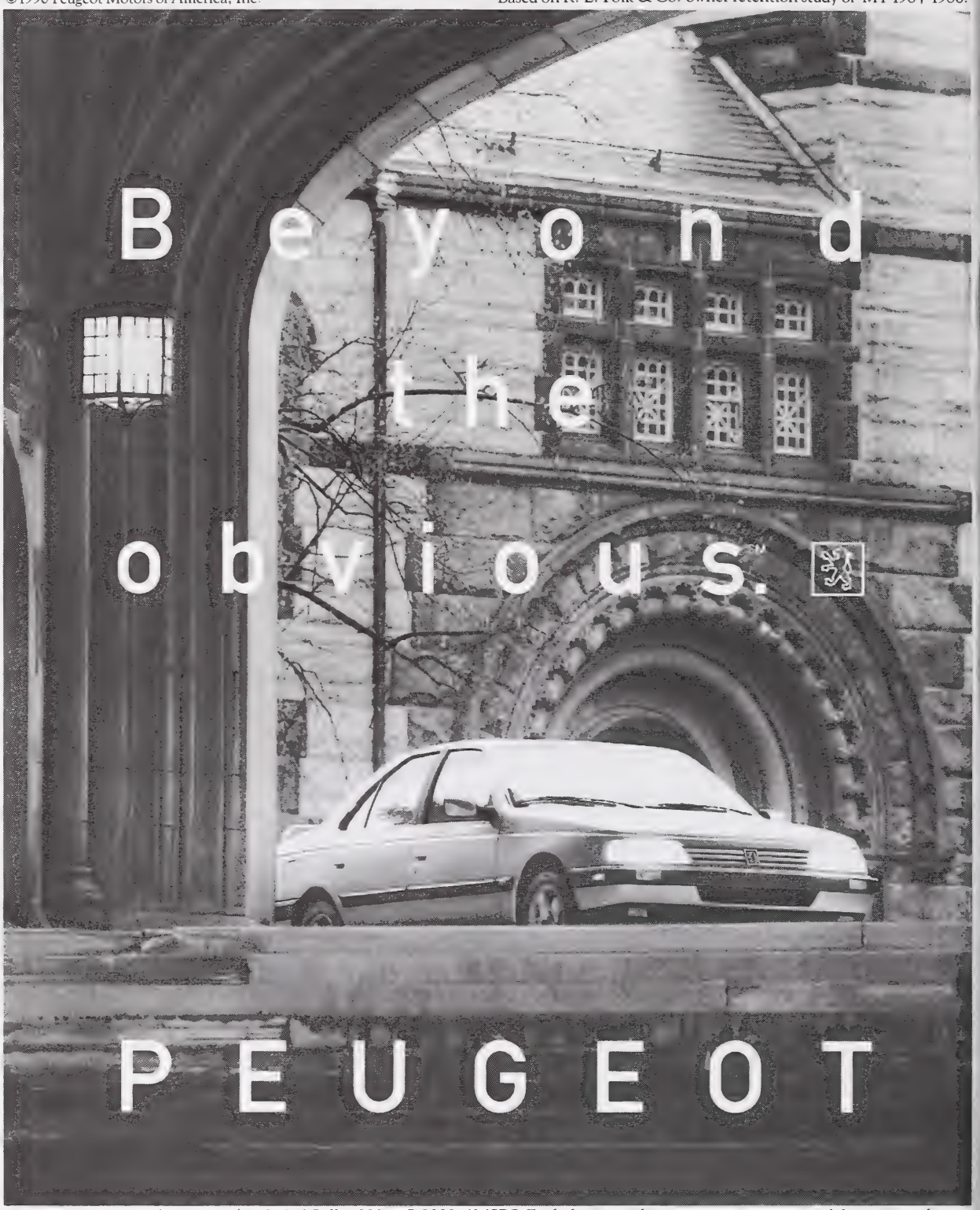
The Boston Symphony Orchestra has lost a beloved and valued family member with the death of Jim Kiley. Facilities Manager of Tanglewood since 1973, Jim began working at the BSO's summer home in 1949 and later became Tanglewood's Superintendant of Buildings and Grounds. He devoted his considerable working hours to Tanglewood and the Boston Symphony for more than forty years. Among other things, Jim was responsible for maintaining the beauty of the Tanglewood landscape. One of his proudest achievements was the maintenance of Tanglewood's spacious lawns, through a process that he devised himself over the years. Together with his wife Barbara, he established the tradition of growing every one of Tanglewood's flowering plants in Tanglewood's own greenhouses. He also found various ingenious, and harmless, means to discourage birds from nesting in the Koussevitzky Music Shed; the inflated plastic owls he used in the mid-1980s made national headlines. These were among his most visible achievements; the multitude of hats he wore at Tanglewood were beyond counting.

Born in West Stockbridge, James F. Kiley graduated from Williams High School, served in the Navy aboard the U.S.S. Arkansas during World War II, and then worked at General Electric before coming to Tanglewood. He served on the Stockbridge Board of Selectmen from 1969 to 1978, the last three years as chairman. He was also a Berkshire County sheriff, active in politics, and served on the Boards of the Berkshire Hills Conference and the Berkshire County Extension Service. Jim leaves his wife, Barbara, son David, and daughter Linda—all part of the BSO family at Tanglewood—as well as a brother, two sisters, and four grandchildren. We share their sorrow and their loss. And Tanglewood will not be the same.

A memorial fund in Jim Kiley's name has been established for the landscaping of the new Tanglewood Concert Hall. Donations may be sent to the Tanglewood Office, Symphony Hall, Boston, MA 02115.

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Evidently, once you've looked beyond the obvious, it is difficult to see anything less.

individual event, $61 for any three, or $118 for any six. Advance reservations must be made by mail. For reservations the week of the Supper, please call (617) 638-9390. All reservations must be made at least 48 hours prior to the Supper. For further information, please call (617) 266-1492, ext. 516.

BSO Members in Concert

BSO principal trombone Ronald Barron, assisted by pianists Fredrik Wanger and Jane Wanger, appears in recital at the University of New Hampshire at Durham, in the Bratton Room of the Paul Creative Arts Center, on Wednesday, March 27, at 8 p.m. The program will include works of Hannes Meyer, Hindemith, Mahler, Ellen Taaffe Zwilich, and Arthur Pryor. For further information, call (603) 862-2404

The New Incredible String Quartet—made up of BSO bass player John Salkowski and Boston Pops Esplanade Orchestra bass players Barry Boettger, Robert Caplin, and Gregory Koeller—will perform at Brandon Woods Retirement Community in Hingham on Monday, April 1, at 1:30 p.m. and at the Massachusetts Hospital School in Canton on Monday, April 1, at 6:30 p.m. On April 5, at 10:30 a.m., they will perform at the Franciscan Children's Hospital in Brighton. The quartet's programs will include arrangements of music by Wagner, Tchaikovsky, Schubert, Mendelssohn, Glinka, Rimsky-Korsakov, Handel, Sibelius, Smetana, Suppé, Strauss, Sousa, and others. For further information call 328-1460.

BSO violinist Valeria Vilker Kuchment, with pianist Patricia Zander and cellist Colin Carr, gives a faculty recital at the New England Conservatory of Music on Monday, April 8, at 8 p.m. at Jordan Hall. The all-Russian program includes music of Tchaikovsky, Prokofiev, and Shostakovich. Admission is free. Call 262-1120 for more information.

BSO principal trombone Ronald Barron appears in recital at Boston University's Tsai Performance Center, 685 Commonwealth Avenue in Boston, on Sunday, April 14, at 2 p.m., assisted by pianists Fredrik Wanger and Jane Wanger, and BSO percussionist Thomas Gauger. The program features Ellen Taaffe Zwilich's Trombone Concerto and works by Frank Campo and Boston-area composers Michael Weinstein and Richard Cornell. Admission is free. For more information call 353-3345.

Art Exhibits in the Cabot-Cahners Room

For the seventeenth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through April 16 are works from the Marlborough Gallery. This will be followed by works from the Levinson/Kane Gallery (April 16-May 13), works by members of the Monotype Guild (May 13-June 10), and works from the Eliza Spencer Gallery (June 10-July 8). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

In Memoriam
Stephen Malley



The Boston Symphony Orchestra notes with sorrow the passing of Stephen Malley (1905-1991) this past February 28. Steve began working at Symphony Hall in 1940, handing out program books. In 1946 he became a doorman at the Massachusetts Avenue entrance, where he continued to serve until November 1989. He knew many BSO subscribers on a first-name basis, and entering the Hall through "Steve's door" became something of a ritual for many Friday-afternoon subscribers in particular. Until he retired, Steve's full-time position was as a maintenance worker for the City of Boston; even after his retirement he continued at his Symphony Hall post, for every concert event that took place in the Hall. Honored for his long-term service several years ago, Steve attributed his staying power to his membership in the "Y" and to his long-term relationship with the BSO. He will be missed.

References furnished on request

Armenta Adams
American Ballet Theater
Michael Barrett
John Bayless
Leonard Bernstein
William Bolcom
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Chamber Players
Boston Symphony Orchestra
Boston University School of Music
Brooklyn Philharmonic
Dave Brubeck
Aaron Copland
John Corigliano
Phyllis Curtin
Rian de Waal
Michael Feinstein
Lukas Foss
Philip Glass
Karl Haas
John F. Kennedy Center for Performing Arts
David Korevaar
Garah Landes
Michael Lankester
Elyane Laussade
Marion McPartland
John Nauman
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Andre Previn
Steve Reich
Santiago Rodriguez
George Shearing
Bright Sheng
Leonard Shure
Abbey Simon
Stephen Sondheim
Herbert Stessin
Tanglewood Music Center
Nelita True
Craig Urquhart
Earl Wild
John Williams
Yehudi Wyner
and 200 others

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Seiji Ozawa



Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his eighteenth year as the BSO's music director. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. This spring Mr. Ozawa will lead the orchestra on a seven-city North American tour; a tour to seven European cities will follow the 1991 Tanglewood season.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Saito Kinen Orchestra, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1990-91

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Acting Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
Acting Assistant Concertmaster
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Gottfried Wilfinger

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

*Si-Jing Huang

Violas

Burton Fine
Charles S. Dana chair

Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

‡Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

**Participating in a system of rotated seating within each string section*
‡*On sabbatical leave*





Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity
Luis Leguía
Robert Bradford Newman chair
‡Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

Walter Piston chair
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
William Hudgins

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair
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A View From the Back Row

by Douglas Yeo

In my years as a member of the Boston Symphony, I have performed in dozens of concert halls in countries around the world: Vienna's Musikverein, London's Royal Festival Hall, Munich's Deutsches Museum, New York's Carnegie Hall, the Philharmonie in Berlin. The list goes on. But my colleagues know that whenever we return to Symphony Hall from a tour, one of the first things I say, invariably—like Dorothy in *The Wizard of Oz*—is, "There's no place like home."

Symphony Hall's acclaimed acoustics are well-known, both on an aural and scientific level. No one can fail, on hearing a concert here, to note the remarkable quality of sound that the hall helps produce. The Boston Symphony itself is an extraordinary instrument. But at the same time, there is no denying that playing day after day in as responsive a hall as Symphony Hall has contributed to the sound of our so-called "Aristocrat of Orchestras."

However, as good as Symphony Hall is, it's easy to take it for granted. It is only by going on tour and then coming home that we realize what a treasure we truly have here. The New York Philharmonic, Chicago Symphony, and Philadelphia Orchestra all have concert halls that are considered to be inferior for recording, so they use other large spaces for many recording projects. The Boston Symphony, on the other hand, has made nearly every one of its recordings in Symphony Hall—a consistency invaluable to the musicians accustomed to hearing themselves and their colleagues in a particular environment every day.

There are other benefits as well. Observant concertgoers may have noticed that the stage of Symphony Hall is raked, i.e., it slopes downward from back to front, helping to focus and project the sound of the orchestra out into the hall. And even without risers, the slope of the stage helps those of us in the back of the orchestra to see the conductor better. Of course there are occasional interesting consequences, as mutes and bottles of valve oil, carelessly kicked over, tend to travel downstage on their own.

The wood and plaster walls of the stage help to create a warm, inviting sound. But the reverberation and its quality are the real bonus. Because of Symphony Hall's



famed acoustics (thank you, Dr. Wallace Clement Sabine!) the Boston Symphony is an ensemble known for its ease and beauty of playing. Our orchestra doesn't need to force to play loudly, because the hall helps the sound to project so well. Likewise, the softest *pianissimo* can be heard in the farthest reaches of the hall. It is simply a pleasure to play on stage, knowing that I can play effortlessly and that every nuance will be picked up and translated by the hall. In this respect, Symphony Hall is unlike any hall in the world.

But I must confess that there is far more to my love for Symphony Hall than how it makes the orchestra sound. As a trombonist, I sit in the back row of the orchestra and have a commanding view not just of the orchestra, but of the entire hall—including you, our devoted audience. And because composers often reserve the trombones for moments of high drama, you will notice that we spend a great deal of time waiting to play. So while I'm always keenly aware of my next entrance, I make good use of that time in both rehearsal and concert, and spend much of it studying Symphony Hall. And for me, there's no hall in the world as interesting to look at as Symphony Hall. Allow me to share some of my observations. Have you ever noticed that

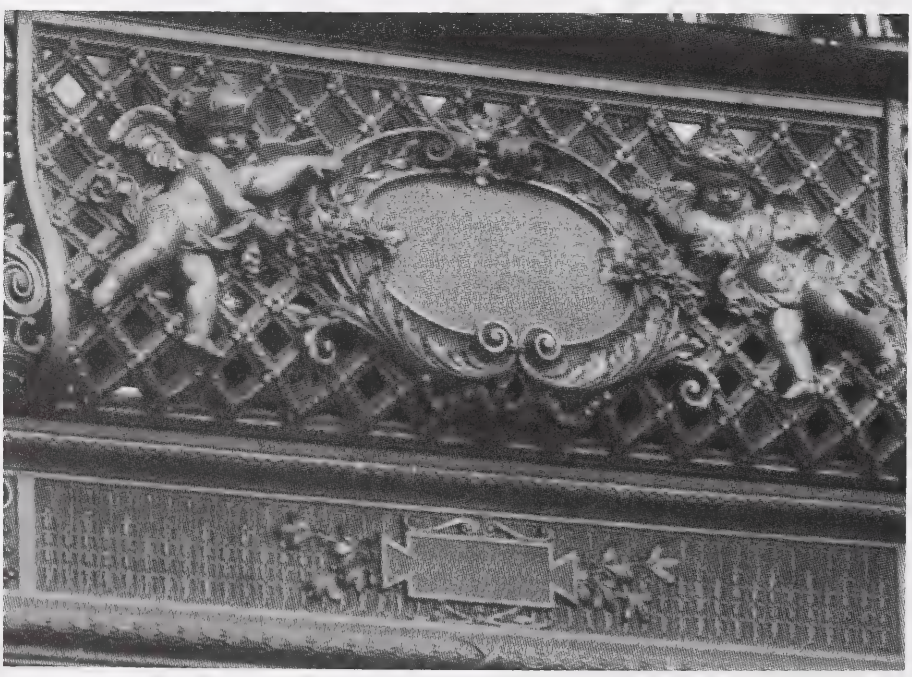
- aside from the stage, the greatest entirely "flat" space in Symphony Hall is made up of the three crosses on the ceiling, the middle cross being the one illumined by the large chandelier.

- above the timpani (kettledrums) is a square box with doors on it; the box houses two clocks—one analogue, one digital—used only during rehearsals and recording sessions so the conductor can keep track of time.

- the large chandelier has 111 light bulbs and the four smaller ones 71 bulbs each.

- there are two American flags on stage, one at stage right, and one furled on the ceiling above the flute and oboe sections, to be lowered only when the brass stand up to play the final strains of *The Stars and Stripes Forever!* during Pops concerts.

- above the second balcony, the semicircular "suns" on the side walls are really covers for windows which were the hall's primary source of fresh air before the days of air conditioning.



- hundreds of tiny holes from the pegs of string basses cover the floor of the stage; and that these holes go all around the perimeter of the stage because, over the years, conductors have had the basses stand at stage right, left, and rear.

- four large weights—used to support a large curtain drawn across the main floor during rehearsals, to absorb sound when there is no audience—hang from the ceiling above row H.

- there are 52 angels, 114 Grecian urns, and 56 lyres on the balconies.

- the Greek columns on the walls above the second balcony are of the more ornate Corinthian style, while the ones outside the hall on the Huntington Avenue side are of the simpler, Ionic style.

- the statues that grace the walls are not marble, but plaster copies of Greek and Roman originals; as you face the stage, beginning on the right with the one nearest the stage and continuing clockwise around the hall, they are the Faun with Infant Bacchus, Apollo Citharoedus, Girl of Herculaneum, Dancing Faun, Demosthenes, Sitting Anacreon, Euripides, Diana of Versailles, Apollo Belvedere, Aeschines, Standing Anacreon, Sophocles, Lemnian Athena, Hermes Logios, Amazon, and Resting Satyr of Praxiteles.

- behind the two lower windows on the left wall of the stage during the Friday-afternoon and Saturday-evening BSO concerts are announcer William Pierce, producer Richard L. Kaye, and the recording crew and equipment that make live and taped broadcasts of BSO and Boston Pops concerts possible.

- none of the musicians listed on the "Titanic Plaque"—given by Mrs. Jack Gardner, founder of the Gardner Museum—in the Massachusetts Avenue corridor ever played in the BSO. (Actually, I can't really see this from my position on stage!)

Protocol dictates that I not reveal some of my other observations. For example, I know who falls asleep in particular seats at various subscription series, and I know of several men who come to Symphony with a different date for each concert! For while you're probably looking at me, I can't help but notice you.

People often tell me that I smile a lot during concerts. And why not? I have the best seat in the house, I'm listening to glorious music, and I'm doing a job that I dearly love. But often I simply revel in the beauty and glory of Symphony Hall, my home away from home (after all, in my five-and-a-half years in the BSO I've spent countless hours in rehearsal and concert here), and the place where a great orchestra and a great space meet a great audience to combine for what we hope will be a great and sublime musical experience.

Happy birthday, Symphony Hall. May you celebrate another ninety years as Boston's proud "Temple of Music."

Douglas Yeo has been the Boston Symphony Orchestra's bass trombone player since May 1985 and is also Chairman of the Brass and Percussion Department of the New England Conservatory of Music. He has written more than two dozen articles on the trombone and orchestral playing for various journals and magazines, including *Christianity Today*, *The Instrumentalist*, the *International Trombone Association Journal*, and the BSO program book. His interest in the history of the BSO has led him to do extensive research in the Boston Symphony archives, resulting in the publication of four photo/historical articles on BSO brass players from 1881 to the present.

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Grant Llewellyn *and* Robert Spano,
Assistant Conductors
One Hundred and Tenth Season, 1990-91

Thursday, March 21, at 8
Friday, March 22, at 2
Saturday, March 23, at 8
Tuesday, March 26, at 8

HEINZ WALLBERG conducting

BRUCKNER — Symphony No. 8 in C minor
(1887/90, ed. Haas)

Allegro moderato
Scherzo: Allegro moderato;
Trio: Langsam [Slow]
Adagio: Feierlich langsam, doch nicht schleppend
[Solemnly slow, but not dragging]
Finale: Feierlich, nicht schnell
[Solemn, not fast]

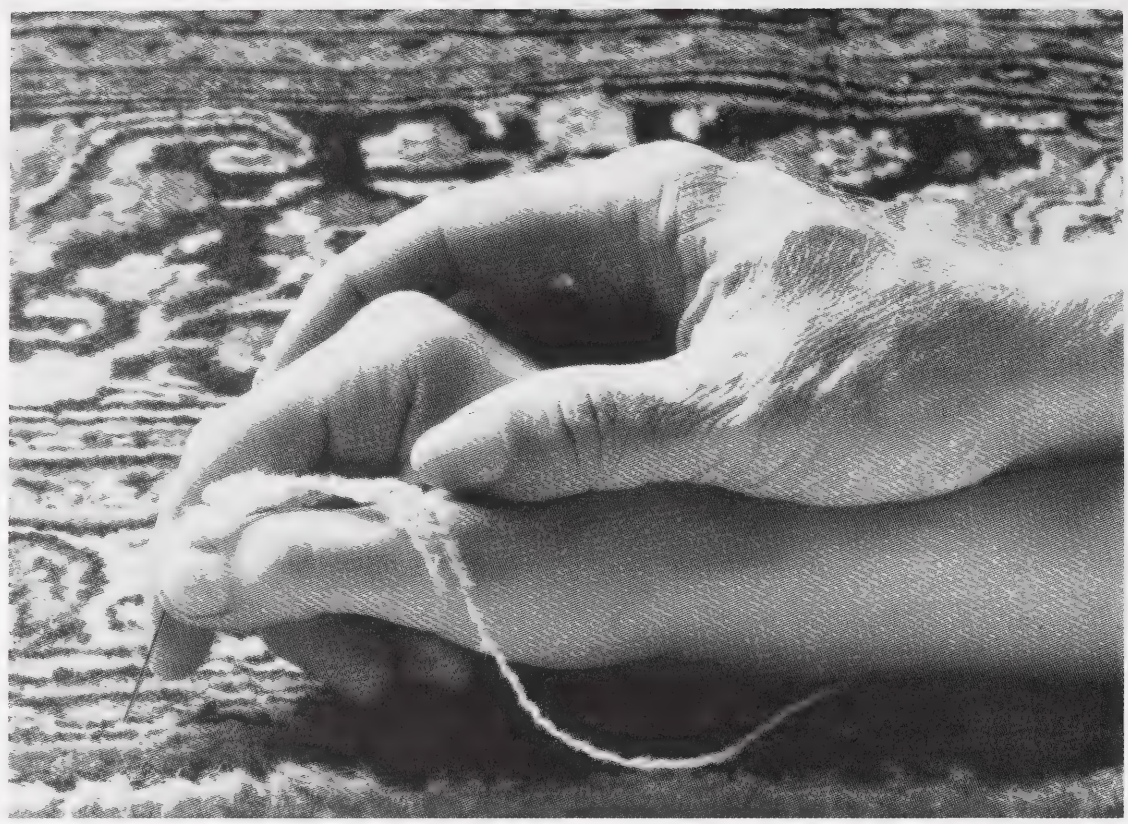
The evening concerts will end about 9:35 and the afternoon concert about 3:35.

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Baldwin piano

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Anton Bruckner
Symphony No. 8 in C minor



Joseph Anton Bruckner was born in Ansfelden, Upper Austria, near Linz, on September 4, 1824, and died in Vienna on October 11, 1896. He composed the original version of his Eighth Symphony between 1884 and August 10, 1887, dedicating the score to "His Imperial and Royal Apostolic Majesty, Franz Joseph I, Emperor of Austria and Apostolic King of Hungary," but subjected it to revisions in 1889 and 1890 (see below). The revised version received its first performance on December 18, 1892, Hans Richter conducting the Vienna Philharmonic. (The "original version" received its first performance only on September 2, 1973, on a BBC broadcast.) Max Fiedler conducted the Boston Symphony Orchestra in the first American performances on March 12 and 13, 1909. Later BSO performances were given by Serge Koussevitzky, William Steinberg, Erich Leinsdorf, Klaus Tennstedt (subscription concerts in December 1974, and then the orchestra's only Tanglewood performance, on July 20, 1975), and Seiji Ozawa, who gave the orchestra's most recent Symphony Hall performances in April 1983, on the closing concerts of the 1982-83 subscription season. For the 1983 performances, Ozawa used the score prepared in 1939 by Robert Haas for the International Bruckner Society and first performed by Wilhelm Furtwängler in Hamburg on July 5 that year. Klaus Tennstedt was to have performed the symphony last season, in the version edited by Leopold Nowak and published in 1955 for the complete Bruckner edition, but illness forced him to cancel those appearances. The symphony is scored for three flutes, three oboes, three clarinets, three bassoons, contrabassoon, eight horns (with doublings on two tenor and two bass Wagner tubas), three trumpets, three trombones, contrabass tuba, timpani, triangle, cymbals, two harps, and strings.

"The son of a poor schoolmaster in the village of Ansfelden, in Upper Austria, he came from the most primitive stratum of European society—the Catholic peasantry. In Metternich's reactionary Austria, this class was unaffected by the growing liberalism and sophistication of European life in general, and its best stock had retained its original characteristics practically unchanged since feudal times—an earthy identification with the vast power of nature, a slow and massive natural strength of character, a genuine humility, and an unquestioning, childlike faith in God. Bruckner, by virtue of his musical gifts alone, rose from his 'humble station' . . ."

Such basic observations about Bruckner's life, as quoted here in the late Deryck Cooke's words, have become commonplace, recounted in the literature again and again. Yet they retain their relevance to any consideration of Bruckner's work because the sense of his music is founded in those basic peasant values he brought with him to the musical center of Vienna, where he arrived in 1868 at age forty-four to become professor of harmony and counterpoint at the Conservatory, where the Philharmonic Orchestra was a crucial force representative of that city's overwhelmingly conservative sensibilities, and where he would find himself totally unprepared to be caught up in the political fray between the Brahmsians and the Wagnerians.

Although Bruckner's early work won favorable reports from the conservative, anti-Wagnerian critic Eduard Hanslick, Bruckner lost that support instantaneously, just a few years after his arrival in Vienna, when he linked himself with Wagner by dedicating his Third Symphony, his so-called "Wagner Symphony," to the Bayreuth master. The Vienna premiere of the Third Symphony in December 1877 was one of the great



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debacles of Bruckner's career. The premiere was to have been directed by Johann Herbeck, one of Bruckner's strongest supporters in Vienna, but was led by the composer himself, due to Herbeck's death some weeks before the scheduled performance. Bruckner's podium ability was inadequate. The audience fled the hall in increasing numbers during the performance; the orchestra itself left the composer alone onstage when the work was done; and the anti-Wagnerian press did its worst. It was only some years later, with the premiere of his Seventh Symphony in Leipzig under Arthur Nikisch in late December 1884, and then an equally successful performance of that work under the direction of Hermann Levi in Munich several months later, that Bruckner found himself the recipient of widespread fame. To an extent, even Vienna succumbed, following two performances of Bruckner's music under Hans Richter: first came a performance of Bruckner's *Te Deum* in January 1886, and then, that March, the first Vienna performance of the Seventh Symphony, during which Bruckner was applauded by the audience after each movement. Hanslick, not to be daunted, hurled adjectives like "sick and perverted" at the music of the Seventh. But, now, to no avail. In July 1886, just two months before his sixty-second birthday, Bruckner was awarded the Order of Franz Joseph and a stipend, from the Emperor himself, of 300 gulden. This period coincided with that of Bruckner's work on the original version of his Eighth Symphony, which took him some three years to complete, what with the teaching and lecturing to which he gave so much of his time.

Bruckner completed the composition sketch of the Eighth Symphony's first movement on his sixtieth birthday, September 4, 1884, while on a visit to his sister at Vöcklabruck. He had sketched the Adagio (which would be the third movement) by mid-February 1885. It was only during the following summer that he was able to compose the remaining movements, finishing the sketch of the scherzo and Trio on July 26 and completing the draft of the finale the following month. His signature on the score reflected his joy ("Steyr, Stadtpfarrhof, 16 August 1885. A. Bruckner. Hallelujah!"), as did the organ improvisation he gave at the church of St. Florian on



Three important Bruckner conductors: (from left) Hermann Levi, Felix Mottl, and Hans Richter



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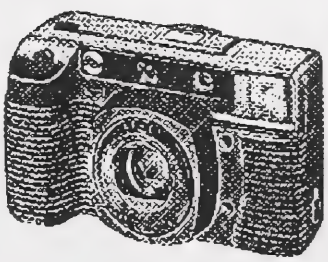
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August 28, when he interwove motives from his new symphony with themes from Wagner's *Götterdämmerung*. (It was at the Augustinian monastery of St. Florian, in the countryside southeast of Linz, that Bruckner had been appointed to one of his earliest posts, as organist, in 1848.) Then came two more years of scoring, polishing, revising, and retouching, work that he would not entirely complete until August 10, 1887. But Bruckner finished this symphony full of confidence, and his immediate and logical thought was to send a copy of the score to Hermann Levi, his "*künstlerischer Vater*" ("artistic father"), as he called him—little foreseeing that the result would completely shatter his self-worth as a composer. For Levi was simply unable to comprehend the massive score of the Eighth and sent word of this to Bruckner through the composer's pupil, Josef Schalk, who reported back to Levi on October 18: "It is hardly surprising that Professor Bruckner has taken your verdict very badly. He is still very unhappy about it and refuses to listen to a word of comfort . . . I only hope he will soon calm down and follow your advice by attempting a revision . . . For the time being, of course, it would be better if he stopped working on it, since he is upset and in despair and has lost all confidence in himself."

Indeed, Bruckner never completed another symphony (the Ninth was left unfinished at his death), for he now devoted himself to revising not only the Eighth, but some of his earlier symphonies as well, largely with the assistance of well-meaning disciples

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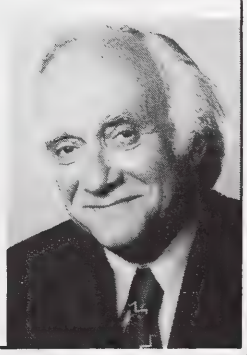
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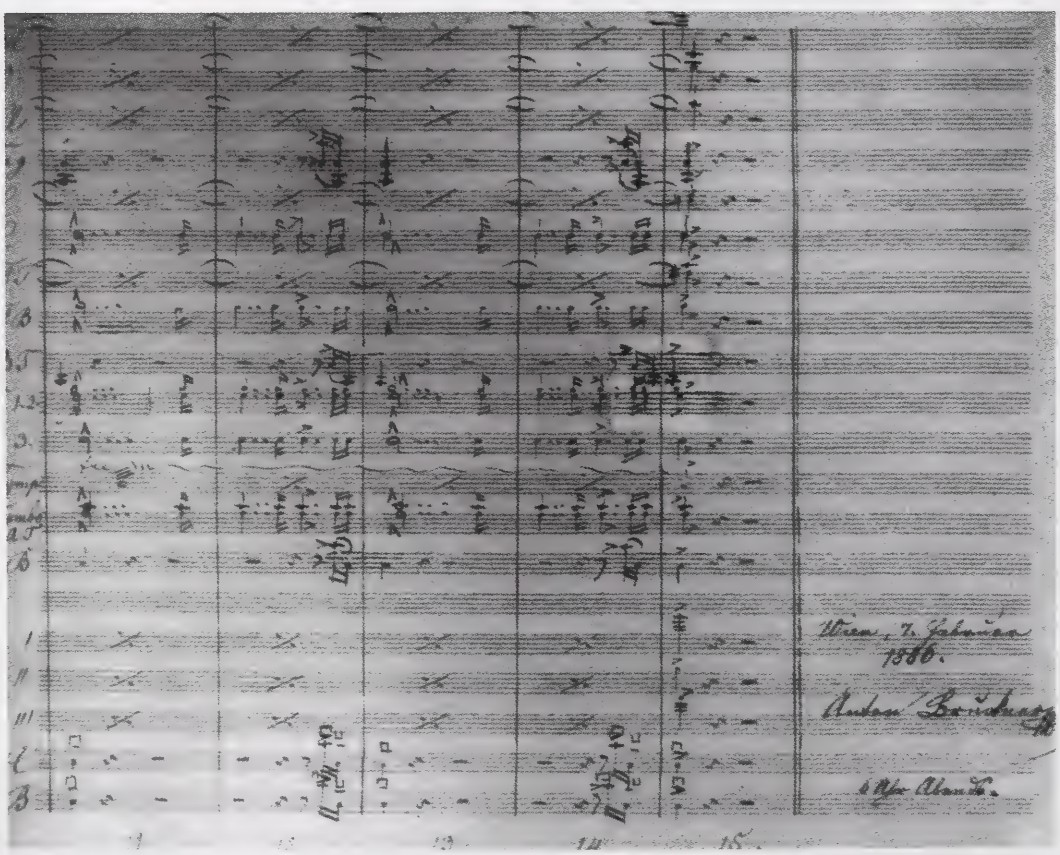
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and students like Schalk whose opinions and suggestions often led Bruckner to make changes sometimes completely at odds with his own true intentions as a composer. This ultimately led to questions of authenticity that would not be answered until decades after the composer's death, and the Eighth Symphony is a case in point. As Deryck Cooke points out, the "original version" of Bruckner's Eighth, the 1887 score that Bruckner thoroughly revised in response to Levi's reaction, was seriously rethought by the composer, who, among other things, rescored it virtually from beginning to end (in the course of which he expanded the size of the orchestra to call for triple rather than double woodwinds at the climaxes) and generally tightened up the musical discourse. There were more obvious changes to the musical structure as well: the original fortissimo ending of the first movement now became, in Bruckner's own words, a quiet "death watch"; the second-movement Trio was entirely rewritten; and the original C major climax near the end of the Adagio was replaced by one in E-flat. These significant alterations resulted in a new version of the Symphony No. 8 that effectively superseded the "original version" of 1887 as far as the composer himself was concerned. Unfortunately, the revisions of 1889-90 reflected more than just the composer's own intentions, for the third and fourth movements were subjected to cuts instigated by Joseph Schalk (who even added a transitional phrase of his own to replace a short passage cut from the last movement), although Bruckner steadfastly believed that the full score should be made available once the music gained acceptance. This new version, dedicated to the Emperor Franz Joseph, was successfully premiered by the Vienna Philharmonic under Hans Richter on December 18, 1892. However, because of Schalk's influence, the 1890 version of the score (published 1892) is not generally considered definitive, and it was only when Robert Haas, pro-
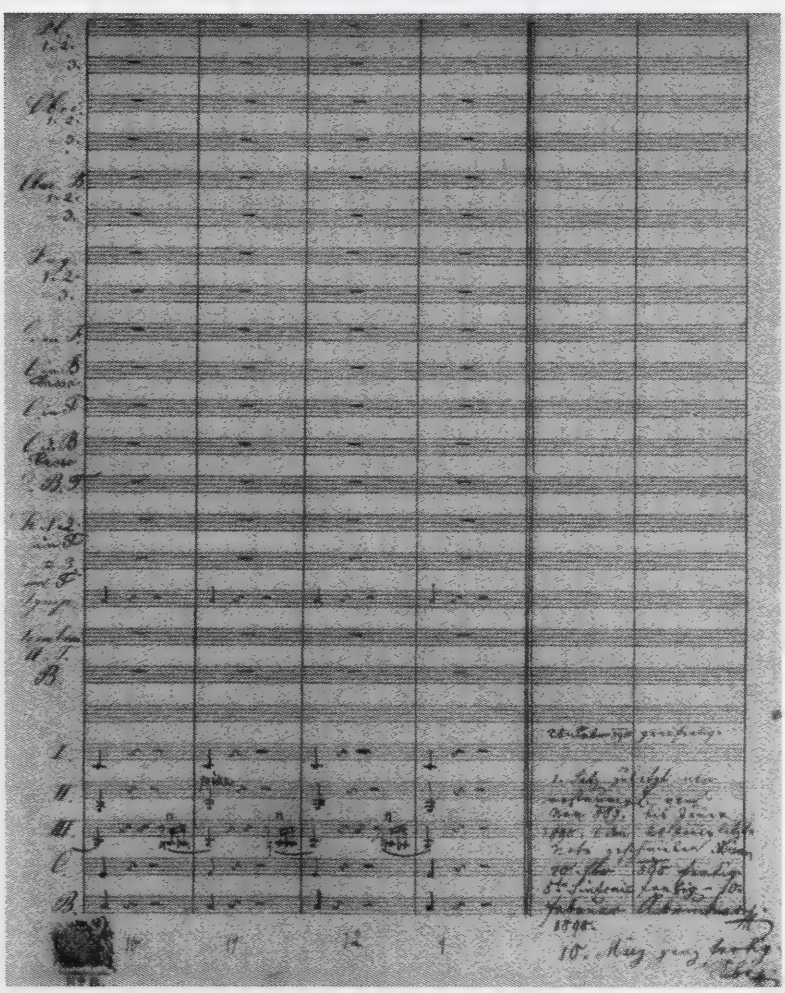


Above: Last page of the first movement from the 1887 autograph manuscript of Bruckner's Eighth. Right: The end of the first movement in the 1890 manuscript.

fessor of musicology at the University of Vienna, prepared his edition of the Bruckner Eighth for the International Bruckner Society during the 1930s that a score appeared that attempted to reflect the composer's actual intentions by reinstating the (1887) material cut at Schalk's instigation to Bruckner's improved score of 1890, producing, again to quote Deryck Cooke, a "conjectural restoration of what Bruckner's revision would have been like without Josef Schalk's interference."

All of this is to simplify an extremely complicated situation. Without going into detail, it should be stated that, although some of Haas's decisions may be questioned on musicological grounds based on the evidence of Bruckner's own manuscript, his decision to reinstate certain passages from the 1887 score into the revised score of 1890 makes *musical* sense insofar as the structure of the piece is concerned and insofar as his intent was to eliminate as much as possible the results of Schalk's interference in Bruckner's work. For this reason, Haas's edition of the Symphony No. 8 is generally preferred to that of the Austrian bibliographer Leopold Nowak, even though the differences between them represent only a very small fraction of the symphony as a whole. On the other hand, there are those who maintain that Nowak's score, prepared for the complete Bruckner edition in 1955 and based on the composer's own final manuscript, is preferable, since the necessarily conjectural Haas version represents a hybrid that never received the composer's approval, and even incorporates passages that retain the earlier, 1887 instrumentation into Bruckner's revised score of 1890. At the present performances, Heinz Wallberg uses the Haas edition of Bruckner's Eighth Symphony.

Bruckner's symphonies are frequently described as "cathedrals in sound" erected to





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the glory of God, massive musical edifices that testify to the strength of the composer's enduring faith. In the Eighth Symphony, Bruckner calls for a huge orchestra, including triple woodwind for the first time in his symphonic output; it is also the only one of his symphonies that uses a harp (in the Trio of the scherzo, and in the Adagio). Also in this symphony for the first time, and like Beethoven in his Ninth Symphony, Bruckner places the scherzo second and the slow movement third (a procedure he would adopt in his unfinished Ninth Symphony as well). A slow movement the size that Bruckner writes here would be out of place, out of proportion, as the second movement; it is the cumulative weight of the Eighth Symphony's first two movements that prepares the way for the Adagio, which runs nearly as long as the first two movements combined. Further contributing to the sense of size is the broadly monumental pacing within the overall time-scale, which demands of the listener a willingness to be patient, to become absorbed in the steady but slow and granitic process by which the composer introduces, connects, and develops his ideas within and even across the four movements of this eighty-minute symphony. At the same time, however, Bruckner's musical logic is remarkably concise, and nowhere moreso than during the twenty-five minutes that make up this symphony's crowning

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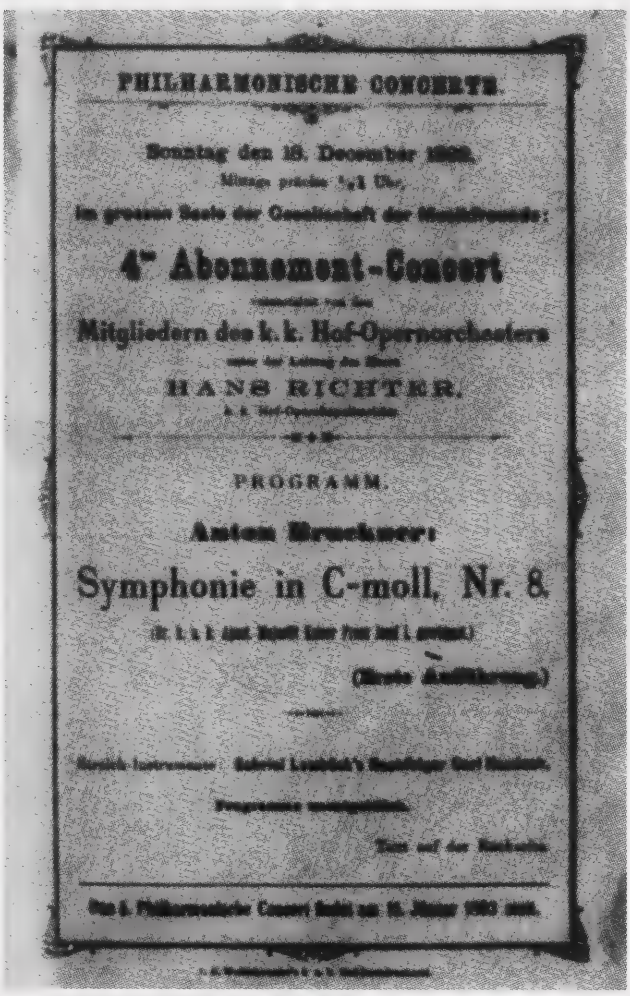
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This is not the place for a detailed harmonic and thematic analysis of Bruckner's Eighth Symphony (for which the reader is referred to Robert Simpson's *The Essence of Bruckner*). It is useful, however, to examine the very beginning of the work for a sense of how Bruckner gets things underway and the types of musical materials he is inclined to use. As in many of his other symphonies, the initial theme of Bruckner's Eighth emerges gradually, out of near silence, beginning with a grumbled whisper in the low strings and then with fragments that coalesce into a recognizable, rhythmically charged idea (the obvious comparison, frequently made, is to the beginning of Beethoven's Ninth). At the same time, the harmonic sense of Bruckner's theme is unstable, in flux, suggesting the tonic C minor along the way but never really settling upon it, thereby setting up the expectation that much of this movement's time (and, indeed, much of the symphony's time) will be taken up with the search for the home key. In fact, within the scale of the whole, solid harmonic arrivals will be spaced rather widely apart, and our sense of the symphony's overall architectural scheme will be dependent upon these key structural points of arrival and departure.

Following the buildup to the first big crescendo and the subsequent winding-down, the second theme is characterized by the clearly identifiable, two-plus-three "Bruckner rhythm" that has already appeared very early on in a variant phrase of the opening idea: two even quarter-notes followed by three quarter-notes making up a triplet. Another powerful crescendo brings a fortissimo fanfare heralding an exposition close


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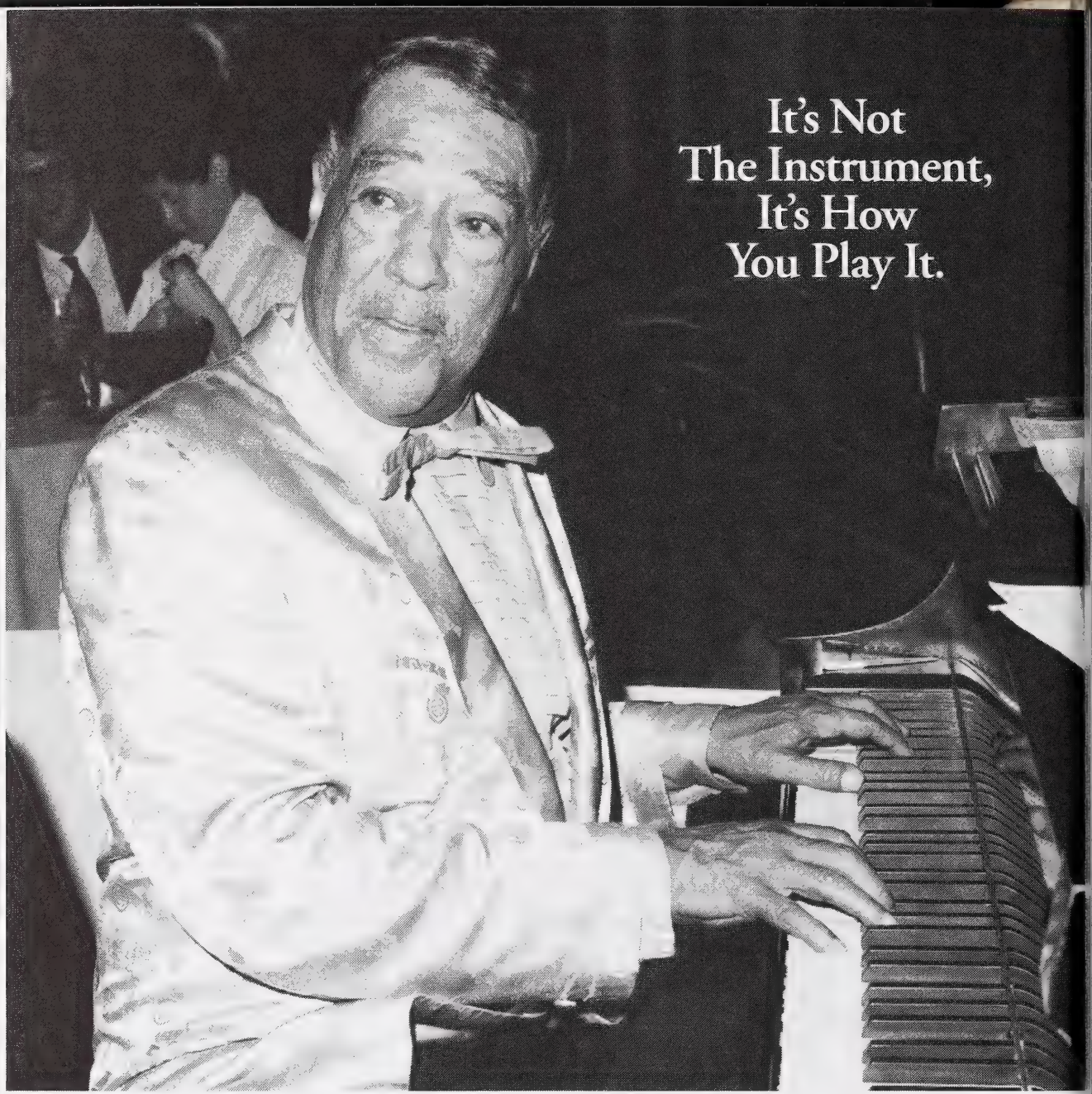
in E-flat. The middle of the movement brings the expected development of these thematic ideas in various degrees of fragmentation and interaction. A particularly noteworthy aspect of the recapitulation is that, when it arrives, the harmonies once more prove to be unstable, and the main theme itself, fragmented in the oboe, clarinet, and trumpet, is barely audible. The composer's plan is, in fact, a long-term one: only near the very end of the symphony, just before the closing pages of the last movement, with their final, triumphal affirmation of C major combining fragments of themes from all four of the symphony's movements, will the first-movement theme reappear to reinforce the symphony's home key of C minor. For now, the first movement must end quietly, with Bruckner's "death watch" collapsing into hushed silence.

The forceful C minor scherzo is fiercely energetic, suggesting to Robert Simpson "the constant thud of a colossal celestial engine" rather at odds with Bruckner's own characterization of this music as representing a sturdy "German Michael" ("*Deutscher Michel*"). The calm of the Trio, with its magical moment for harp, stands in bold relief, providing respite from the preceding tensions and set in A-flat, a key not heard so far in this symphony, thereby offering a new "sound-world" to the ear. This A-flat can be heard to prepare the key of the great Adagio, which is in D-flat. As suggested earlier, the cohesiveness of this movement belies its considerable length. The initial sense of motion is provided by hardly more than a whisper that barely moves from a single note in the first violins, but the composer's skill in spinning out broad-breathed utterances unerringly draws the listener deep into the musical and spiritual world of this true "cathedral in sound."

The finale begins with a rush of energy that serves as backdrop to a mighty chorale in the brass and then a quick series of fanfares that propel the music forward even as they herald a momentary arrival. Indeed, the various contrasting materials of this movement, powerfully energetic on the one hand and more relaxed and lyrical on the other, share a common goal: to affirm Bruckner's notion of truth as embodied in the massive musical structure that he has created in this symphony. The harmonic uncertainties of the first movement must now give way to triumphant affirmation, especially after the Adagio has allowed us, in a sense, to touch heaven. As mentioned earlier, the end of the finale brings a final, forceful statement, previously withheld, of the first movement's main theme, and the closing pages build to an ecstatic outburst combining fragments of themes from all four movements. The very last gesture, a figure derived from the opening theme of the symphony's first movement, is shouted out by the full orchestra in unison, a triumphant, life-affirming transformation of the uncertain, whispered fragments that had ended the "death watch" of the first movement nearly an hour earlier.

—Marc Mandel

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There are two good basic biographies of Bruckner: the one by Derek Watson in the Master Musicians series (Littlefield paperback), and Hans-Hubert Schönzeler's copiously illustrated *Bruckner* in the Library of Composers series (Calder, also Grossman paperback). Philip Barford's *Bruckner Symphonies* in the BBC Music Guides provides a useful brief introduction to the composer's symphonic output, including consideration of the authenticity questions surrounding certain scores (University of Washington paperback). Robert Simpson's *The Essence of Bruckner* subjects the symphonies to very close critical and musical analysis (Chilton). Deryck Cooke's chapter on Bruckner in *The Symphony*, edited by Robert Simpson, is excellent, providing analyses of the first and final movements of the Third Symphony, the slow movement of the Seventh, and the scherzo of the Eighth as examples of Bruckner's symphonic procedure (Pelican paperback). Crucial to sorting out the different versions of Bruckner's symphonies is Deryck Cooke's "The Bruckner Problem Simplified," a monograph based on a series of articles originally published in *The Musical Newsletter*; its most recent incarnation is in *Vindications*, a posthumous collection of Cooke's essays (Cambridge University Press). Cooke also wrote the article on Bruckner for The New Grove Dictionary of Music and Musicians. Also of interest is Dika Newlin's *Bruckner, Mahler, Schoenberg*, which links the three composers with regard to the Viennese musical tradition (Norton).

Record companies are getting better about labeling their recordings of the Bruckner Eighth as to the edition used. Deutsche Grammophon has issued a recording of the Haas edition by Herbert von Karajan and the Vienna Philharmonic; upon its release last year, it was hailed as a fitting (if unplanned) memorial to the late conductor, who was considered one of the great interpreters of this work (two discs). Karajan's 1975 Berlin Philharmonic recording, likewise on DG, is also available, coupled with Wagner's *Siegfried Idyll*; his earliest recording, from 1957 and also with the Berlin Philharmonic, has reappeared on EMI. Carlo Maria Giulini and the Vienna Philharmonic have recorded the Nowak edition of Bruckner's Eighth (DG, two discs). Eliahu Inbal and the Radio-Sinfonie-Orchester Frankfurt have given the 1887 "first version" of the Bruckner Eighth its "world premiere recording" (on a single, seventy-six minute Teldec disc). This really is the original score of 1887, with the fortissimo ending to the first movement and Bruckner's lighter instrumentation, among other differences from the revised score. Previously, recordings labeled "original version" have been of the Haas score, i.e., Bruckner's 1890 revision with the Schalkisms replaced by material from the composer's 1887 score. Bernard Haitink has recorded the Haas edition of Bruckner's Eighth with the Concertgebouw of Amsterdam (Philips, two discs, with Wagner's *Siegfried Idyll*; the performing edition is not identified on the package). Wilhelm Furtwängler's great 1949 recording with the Berlin Philharmonic is not yet on compact disc but will probably appear soon as Deutsche Grammophon continues to remaster its Furtwängler catalogue. Also of interest: Deutsche Grammophon has reissued Eugen Jochum's complete Bruckner symphony cycle with the Berlin Philharmonic and the Bavarian Radio Symphony Orchestra (the Eighth is available so far only in the complete nine-disc set, but it may show up as a single issue as well).

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Heinz Wallberg's distinguished career as a conductor has spanned four decades. Born in 1923 in the German province of Westphalia, he has been music director of opera houses and orchestras in Augsburg, Bremen, Wiesbaden, Vienna, Munich, and Essen, where since 1975 he has been music director of the Essen Philharmonic Orchestra. In Vienna alone Mr. Wallberg has conducted more than 450 performances at the State Opera House and hundreds of concerts in the Musikverein, where he has conducted multiple concerts every year for the past thirty-three years. He has appeared with the great European orchestras of Vienna, Berlin, Munich, Dresden, and Leipzig, at such famous festivals as those of Salzburg, Florence, Barcelona, Prague, Budapest, and Montreux, and as guest conductor at such major European houses as Covent Garden, Vienna, Munich, Dresden, and Hamburg. For the past nineteen years he has been a regular guest with the NHK Orchestra of Tokyo; he has made extensive tours with that orchestra, as well as with the symphony orchestras of Bamberg and Vienna. Mr. Wallberg has made more than 100 recordings, of which several have won the Deutscher Schallplattenpreis. Among his seventeen complete opera recordings, his CBS recording of *Schwanda, der Dudelsackpfeiffer* was a 1982 Grammy nominee. Mr. Wallberg is regarded as one of the foremost Bruckner conductors of his generation; recent and forthcoming engagements conducting Bruckner symphonies include appearances with the Gothenburg Symphony, the Helsinki Philharmonic, the Oslo Philharmonic, the Radio Stuttgart Symphony, the BBC Philharmonic, the Baden-Baden Radio Symphony, the New Zealand Symphony, the Danish Radio Symphony, the Essen Philharmonic, the Malmö Symphony, the Royal Liverpool Philharmonic, and the Bournemouth Symphony. In 1992 he will make his conducting debut in France, with the Orchestre National de France. He made his United States debut last month, with the National Symphony Orchestra of Washington, D.C. Forthcoming opera performances include the opening of the Australian Opera's 1992 season with a new production of *Fidelio* and, immediately after, a new *Salome* for the New Zealand International Festival of the Arts in Wellington. His engagement calendar also includes regular guest appearances with the Cologne Opera and Dresden State Opera. Mr. Wallberg holds many distinguished awards and honors for his services to music, including the Bruckner Medal from the International Bruckner Gesellschaft in Vienna, the German Federal Service Cross (first class), the Austrian Cross of Honour for science and the arts (first class), and the City of Vienna's Medal of Honour (in gold). Mr. Wallberg is making his first Boston Symphony appearances with these performances of Bruckner's Eighth Symphony.

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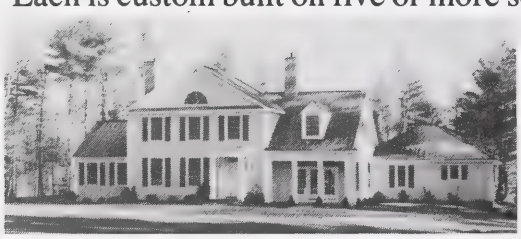
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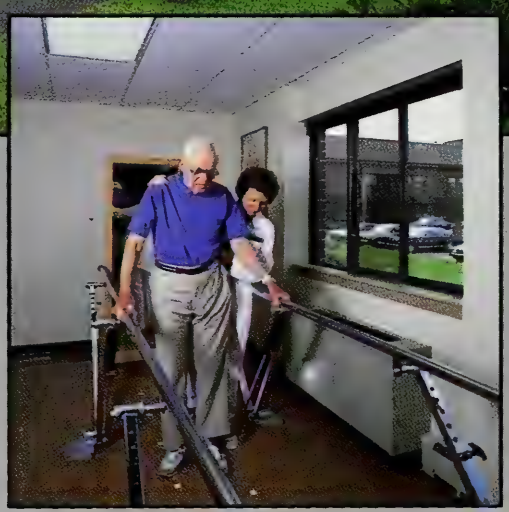
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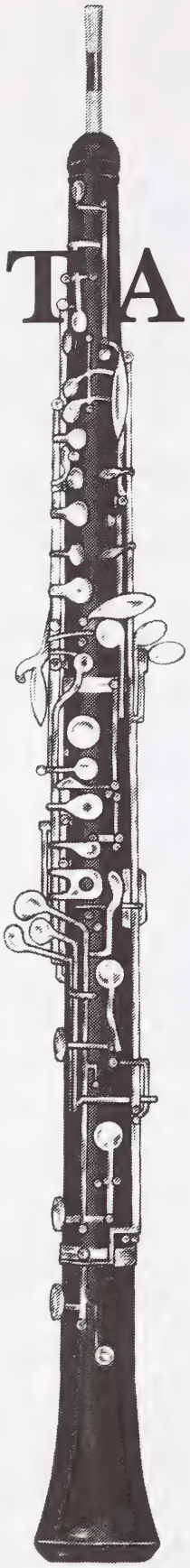
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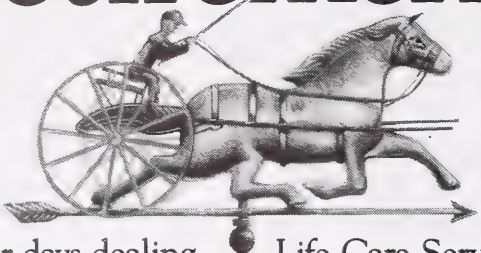
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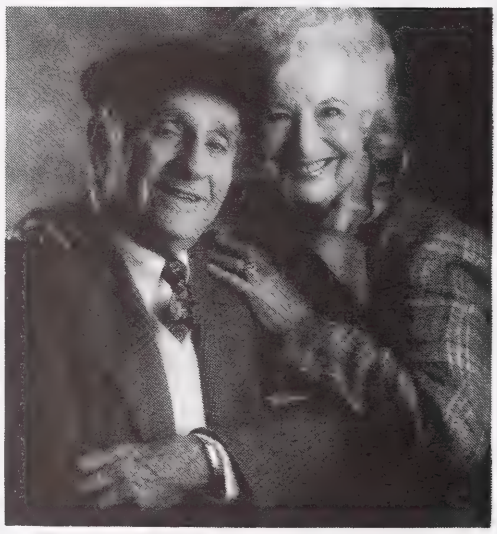
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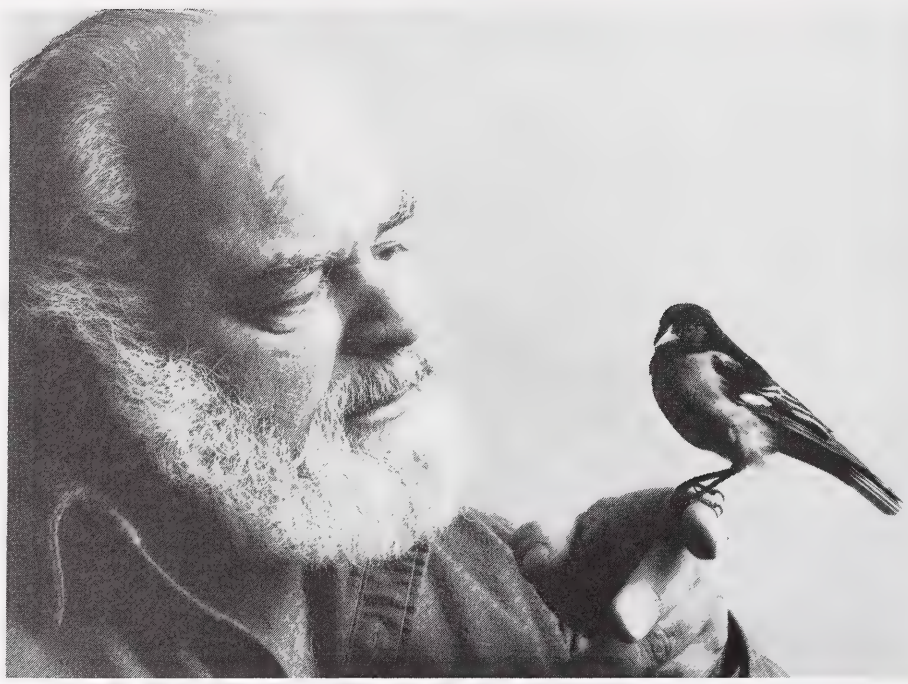
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Next Program . . .

Thursday, March 28, at 8
Friday, March 29, at 2
Saturday, March 30, at 8
Tuesday, April 2, at 8

MAREK JANOWSKI conducting

BEETHOVEN — Symphony No. 4 in B-flat, Opus 60
- Adagio—Allegro vivace
- Adagio
- Allegro vivace
- Allegro ma non troppo

INTERMISSION

SCHUBERT — Symphony in B minor, D.759, *Unfinished*
- Allegro moderato
- Andante con moto

WAGNER — Good Friday Spell from *Parsifal*

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Please note that there is a $1.75 handling fee for each ticket ordered by phone.

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Coming Concerts . . .

Thursday 'C'—March 28, 8-9:45
Friday 'B'—March 29, 2-3:45
Saturday 'B'—March 30, 8-9:45
Tuesday 'B'—April 2, 8-9:45

MAREK JANOWSKI conducting

BEETHOVEN	Symphony No. 4
SCHUBERT	Symphony in B minor, *Unfinished*
WAGNER	"Good Friday Spell" from *Parsifal*

Thursday, April 4, at 10:30 a.m.
Open Rehearsal
Marc Mandel will discuss the program at 9:30 in Symphony Hall.
Thursday 'B'—April 4, 8-9:50
Friday 'B'—April 5, 2-3:50
Saturday 'B'—April 6, 8-9:50

ROGER NORRINGTON conducting
JEANNE OMMERLÉ, soprano
D'ANNA FORTUNATO, mezzo-soprano
JEFFREY THOMAS, tenor
NATHANIEL WATSON, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART	*Ave, verum corpus*
HAYDN	Mass in B-flat, *Harmoniemesse*
MOZART	Symphony No. 41, *Jupiter*

Wednesday, April 10, at 7:30 p.m.
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'D'—April 11, 8-9:55
Friday 'A'—April 12, 2-3:55
Saturday 'A'—April 13, 8-9:55

SEIJI OZAWA conducting
KRYSTIAN ZIMERMAN, piano

BEETHOVEN	Piano Concerto No. 5, *Emperor*
BERLIOZ	*Symphonie fantastique*

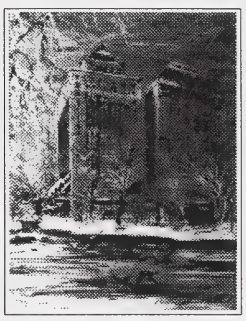
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE NEWLY REFURBISHED EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For outside events at Symphony Hall, tickets are available three weeks before the concert. No phone orders will be accepted for these events.

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GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday, Thursday, and Friday from 11 a.m. until 3 p.m., Saturday from 1 p.m. until 6 p.m., and from one hour before each concert through intermission. The shop carries BSO and musical-motif merchandise and gift items such as calendars, clothing, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. A selection of Symphony Shop merchandise is also available during BSO concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call (617) 267-2692.

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RUSH SEATS: There are a limited number of Rush Seats available for the Friday-afternoon, Tuesday-evening, and Saturday-evening Boston Symphony concerts (subscription concerts only). The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $6 each, one to a customer, on Fridays as of 9 a.m. and Saturdays and Tuesdays as of 5 p.m.

PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts on Tuesday, Thursday, Friday, or Saturday. For more information, call the Subscription Office at (617) 266-7575.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors; it is permitted only in the Hatch Room and in the main lobby on Massachusetts Avenue. Please note that smoking is no longer permitted in the Cabot-Cahners Room.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

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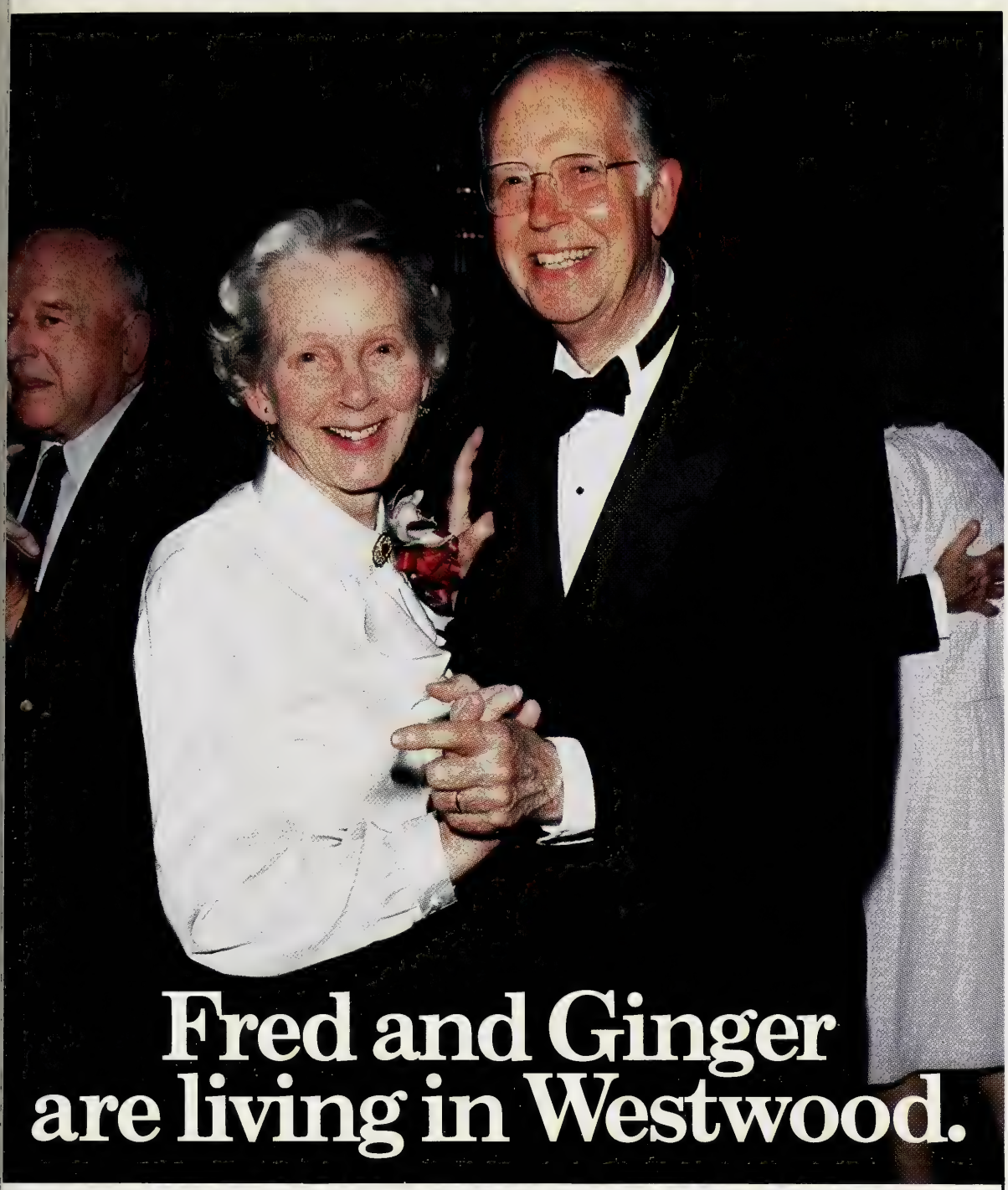
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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York.

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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover shows part of an architect's rendering of Symphony Hall, with lettering for "The Boston Music Hall" visible above what was originally the main entrance on Huntington Avenue. The new building was never so named, however, since the old Music Hall, where the BSO performed until Symphony Hall opened in 1900, was not torn down as planned.

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"Salome" Dress Rehearsal, Tuesday, April 16, at 7:30 pm

Tickets at $10 and $15 are on sale now at the Symphony Hall box office and through SymphonyCharge (266-1200) for a special, non-subscription dress rehearsal of Strauss's *Salome*. Seiji Ozawa will lead the Boston Symphony Orchestra, with soprano Hildegard Behrens as Salome, mezzo-soprano Mignon Dunn as Herodias, tenor Ragnar Ulfung as Herod, baritone Jorma Hynninen as Jokanaan, and tenor Vinson Cole as Narraboth. Please note that seating for this event, unlike the regular Open Rehearsals, will be reserved.

Charles Munch and the BSO on 1991 "Salute to Symphony" Compact Disc and Cassette

A special, limited-edition compact disc and cassette of historic broadcast performances by Charles Munch and the Boston Symphony Orchestra have been issued to commemorate the 100th anniversary of the birth of the former BSO music director. This 1991 "Salute to Symphony" gift incentive is available for your contribution of $50 to the orchestra ($40 for the cassette). Produced with the cooperation of WCRB, the album includes the "Royal Hunt and Storm" from Berlioz's *Les Troyens*, Fauré's *Pelléas and Mélisande* Suite, Franck's Symphonic Variations for piano and orchestra, with soloist Nicole Henriot-Schweitzer, and Bizet's Symphony in C. All four selections are in stereo, from broadcasts that aired originally in the mid-1960s. Quantities are limited. To order your compact disc or cassette, please call the Volunteer Office at (617) 266-1492, ext. 380.

Tenth Annual "Presidents at Pops" on Wednesday, June 5, at Symphony Hall

A special "Presidents at Pops" celebration will take place on Wednesday evening, June 5, as the BSO salutes ten years of corporate support that has surpassed the ten-million-dollar mark. "Presidents at Pops" 1991 committee chairman Chad Gifford, President of Bank of Boston, will join more than 100 sponsoring companies in the BSO's largest fundraising event of the year. On Monday, May 13, the senior executives of each participating organization will be honored at the Leadership Dinner, a black-tie dinner dance held on the floor of Symphony Hall. "Presidents at Pops" sponsorships are still available for $6,000 and include an invitation for two to the Leadership Dinner and twenty tickets to the "Presidents at Pops" gala event, complete with pre-concert cocktails and hors d'oeuvres, a gourmet picnic supper, and a special Boston Pops concert led by John Williams. Companies may also support the BSO by advertising in the commemorative "Presidents at Pops" program book. For further information, please call Marie Pettibone, BSO Corporate Development, at (617) 638-9278.

Art Exhibits in the Cabot-Cahners Room

For the seventeenth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through April 16 are works from the Marlborough Gallery. This will be followed by works from the Levinson/Kane Gallery (April 16-May 13), works by members of the Monotype Guild (May 13-June 10), and works from the Eliza Spencer Gallery (June 10-July 8). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for a la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert. Speakers for upcoming Supper Talks include BSO principal bass Edwin Barker (Thursday, April 4), acting principal flute Leone Buyse (Thurs-

Aprile in April



Metropolitan Opera House sensation, Aprile Millo, graces New England's finest concert halls this April.

Works of Rossini, Verdi, Beethoven, Mozart, Catalani, Dvorak, Mendelssohn and Giordano.

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Aprile in April! What blessed fortune as New England awaits the arrival of **Aprile Millo**, famed soprano, in two exclusive New England concerts!

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Whether singing Verdi, Rossini or Scarlati, she charms.

Join us either at Boston's Symphony Hall on April 28th or Worcester's Mechanics Hall on April 30th as **Aprile Millo** joins **The Thayer Symphony Orchestra** in two exquisite performances of great operatic works.

Eve Queler, conductor of the Opera Orchestra of New York, guest conducts.

You won't want to miss this one-time New England event.

day, April 11), and Diane Read, Executive Assistant to the Orchestra Manager (Thursday, April 18). The season's final Supper Concerts will feature music of Schubert and Beethoven (Saturday, March 30 and Tuesday, April 2). The suppers are priced at $22 per person for an individual event or $61 for any three. Advance reservations must be made by mail. For reservations the week of the Supper, please call (617) 638-9390. All reservations must be made at least 48 hours prior to the Supper. For further information, please call (617) 266-1492, ext. 516.

Pooled Income Funds

If you are interested in gaining income during your lifetime, giving income to a loved one, receiving an immediate income tax deduction, and helping to endow the future of the Boston Symphony Orchestra, you may want to consider one of the BSO's life income arrangements. Gifts of cash or securities are invested and managed to realize specific investment and income objectives. You or your beneficiary receive quarterly payments based upon the arrangement you select and the amount of your contribution. After the last income distribution is made, the remaining principal of your gift is transferred to the Boston Symphony Orchestra's Endowment Fund. If you or someone you know is interested in learning more about this gift planning program, please call or write Joyce M. Serwitz, Director of Major Gifts, Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, telephone (617) 638-9273.

BSO Members in Concert

The New Incredible String Quartet—made up of BSO bass player John Salkowski and Boston Pops Esplanade Orchestra bass players Barry Boettger, Robert Caplin, and Gregory Koeller—will perform at Brandon Woods Retirement Community in Hingham on Monday, April 1, at 1:30 p.m. and at the Massachusetts Hospital School in Canton on Monday, April 1, at 6:30 p.m. On April 5, at 10:30 a.m., they will perform at the Franciscan Children's Hospital in Brighton. The quartet's programs will include arrangements of music by Wagner, Tchaikovsky, Schubert, Mendelssohn, Glinka, Rimsky-Korsakov, Handel, Sibelius, Smetana, Suppé, Strauss, Sousa, and others. For further information call 328-1460.

BSO violinist Valeria Vilker Kuchment, with pianist Patricia Zander and cellist Colin Carr, gives a faculty recital at the New England Conservatory of Music on Monday, April 8, at 8 p.m. at Jordan Hall. The all-Russian program includes music of Tchaikovsky, Prokofiev, and Shostakovich. Admission is free. Call 262-1120 for more information.

BSO principal trombone Ronald Barron appears in recital at Boston University's Tsai Performance Center, 685 Commonwealth Avenue in Boston, on Sunday, April 14, at 2 p.m., assisted by pianists Fredrik Wanger and Jane Wanger, and BSO percussionist Thomas Gauger. The program features Ellen Taaffe Zwilich's Trombone Concerto and works by Frank Campo and Boston-area composers Michael Weinstein and Richard Cornell. Admission is free. For more information call 353-3345.

BSO associate concertmaster Tamara Smirnova-Šajfar is soloist in Kurt Weill's Concerto for Violin and Wind Orchestra with the Pro Arte Chamber Orchestra, Gunther Schuller conducting, on Sunday, April 21, at 3 p.m., at Sanders Theater in Cambridge. Also on the program are Wilder's Serenade for Winds and Mozart's Serenade No. 10 in B-flat for thirteen instruments, K.361. Tickets are $22, $15, and $8. For further information, call 661-7067.

Max Hobart conducts the North Shore Philharmonic in "A Salute to Arthur Fiedler" with host/narrator Ron Della Chiesa on Sunday, April 21, at 3 p.m. at the North Shore Music Theater in Beverly, Massachusetts. For ticket information, call 1-631-6513.

Ticket Resale

Attention, BSO subscribers! If you have a ticket to a subscription concert that you will not be attending, you can benefit the BSO and a potential concertgoer by making your ticket available for resale. Simply call the Symphony Hall switchboard at (617) 266-1492 and give the operator your name and seat location. Besides bringing needed revenue to the orchestra, this allows someone to attend what might otherwise be a sold-out performance. You will receive a receipt in the mail acknowledging your tax-deductible contribution.

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Seiji Ozawa



Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his eighteenth year as the BSO's music director. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. This spring Mr. Ozawa will lead the orchestra on a seven-city North American tour; a tour to seven European cities will follow the 1991 Tanglewood season.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Saito Kinen Orchestra, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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Charles Munch chair
Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair
Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair
Lucia Lin
Acting Assistant Concertmaster
Edward and Bertha C. Rose chair
Bo Youp Hwang
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John and Dorothy Wilson chair, fully funded in perpetuity
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Forrest Foster Collier chair
Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
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Leo Panasevich
Carolyn and George Rowland chair
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Muriel C. Kasdon and Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
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Charlotte and Irving W. Rabb chair
Ronald Knudsen
Edgar and Shirley Grossman chair
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Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

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Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
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Esther S. and Joseph M. Shapiro chair
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Sandra and David Bakalar chair
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Lawrence Wolfe
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Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

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Geralyn Coticone
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Richard Plaster
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Saturday, March 30, at 8
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Adagio—Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

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Symphony No. 4 in B-flat, Opus 60



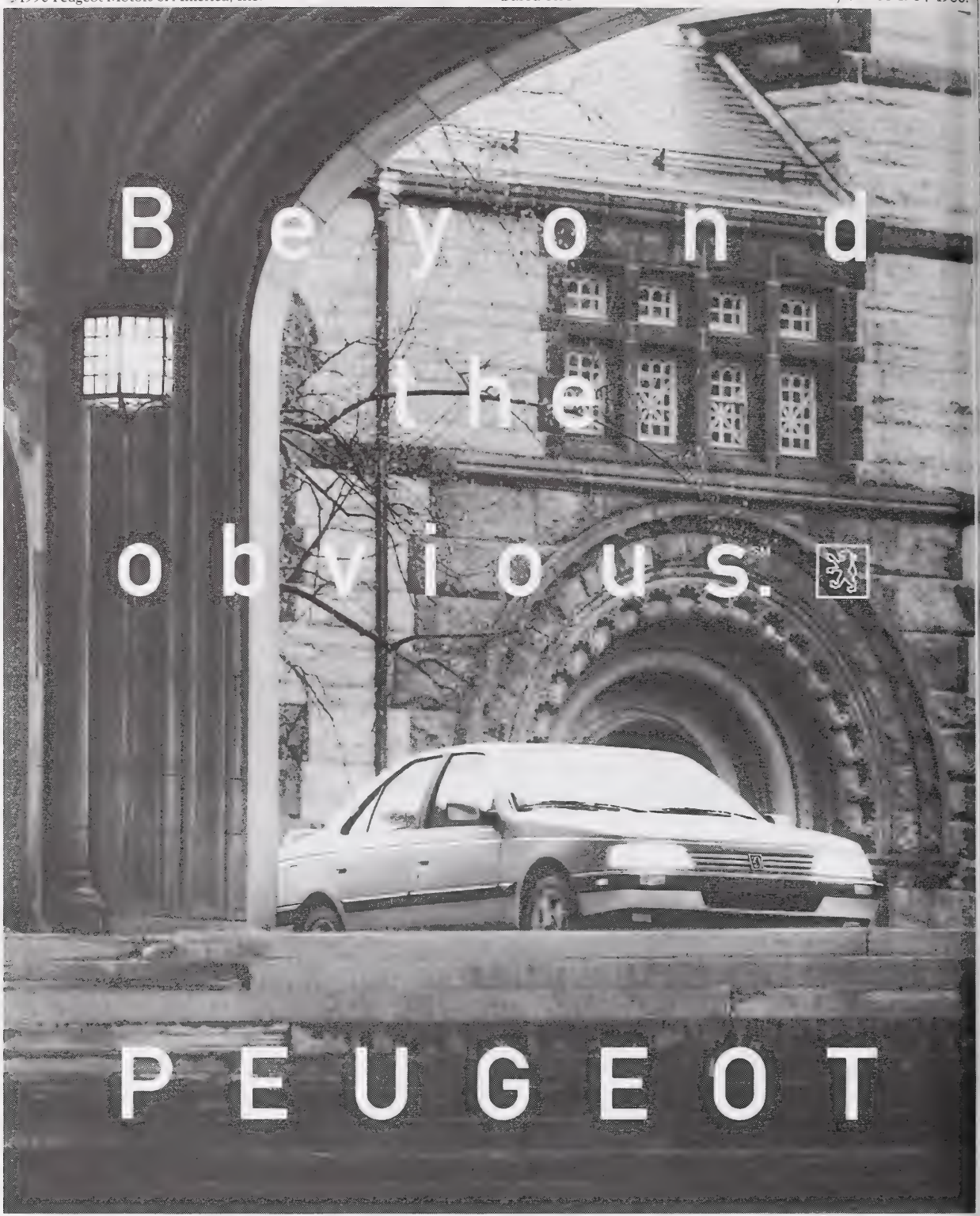
Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed his Fourth Symphony during the summer and early fall of 1806, leading the first performance, a private one, at the Vienna town house of Prince Lobkowitz in early March 1807 and conducting the first public performance at the Vienna Burgtheater on April 13, 1808. Theodor Eisfeld and the Philharmonic Society gave the first American performance at the Apollo Rooms in New York on November 24, 1849. Georg Henschel led the first Boston Symphony performances during the orchestra's inaugural season, on December 2 and 3, 1881. It has also been conducted at BSO concerts by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Ernest Ansermet, Charles Munch, Eugene Ormandy, Erich Leinsdorf, William Steinberg, Seiji Ozawa, Okko Kamu, Andrew Davis, Kurt Masur, and Michael Tilson Thomas, who led the most recent series of subscription performances in December 1983. Seiji Ozawa led a Tanglewood performance in August 1984, followed by performances in Salzburg and Hamburg during a European tour later that summer. Ozawa also gave a single subscription performance, in January 1985, preceding concerts in Wilmington, Delaware, and at the Kennedy Center. Marek Janowski led the orchestra's most recent Tanglewood performance, in August 1990. The symphony is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

At the end of the nineteenth century, George Grove wrote that "The Fourth Symphony has been, like the Eighth, more or less under a cloud. Of its history less is, perhaps, known than that of any other of the nine . . . At any rate, the B flat Symphony is a complete contrast to both its predecessor and successor, and is as gay and spontaneous as they are serious and lofty. And this, perhaps, is one reason for the fact that No. 4 has never yet had justice done it by the public." Nowadays the Fourth has moved closer to achieving its rightful place in the concert hall, but it is still generally accurate to say that Beethoven's even-numbered symphonies, except for the perennially popular *Pastoral*, No. 6, suggest less of what the public takes Beethoven to be about than do the *Eroica*, the Fifth, the Seventh, and the Ninth. In fact, the boisterous Second and the witty, rollicking Eighth continue to be heard much less frequently than they deserve.

The works Beethoven completed in the last half of 1806—the Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto among them—were finished rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had produced before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and his awareness of the political atmosphere surrounding him. The next big orchestral work to embody this "heroic" style—with a striking overlay of defiance as well—would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime, a more relaxed sort of expression began to emerge, emphasizing a heightened sense of repose, a broadly lyric element, and a more spacious approach to musical architecture. The

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Evidently, once you've looked beyond the obvious, it is difficult to see anything less.

Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto share these characteristics to varying degrees, but it is important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element which appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and aggressive—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and the *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04. These two symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto. And it appears that Beethoven actually interrupted work on his Fifth Symphony so that he could compose the Fourth in response to a commission from the Silesian Count Franz von Oppersdorff, whom he had met through Prince Carl von Lichnowsky, one of his most important patrons during the early years in Vienna and the joint dedicatee, together with Count Razumovsky, of the Fifth and Sixth symphonies.

So Beethoven's Fourth Symphony partakes successfully and wonderfully of both these worlds, combining a relaxed and lyrical element with a mood of exuberantly

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aggressive high spirits. The key is B-flat, which suggests—insofar as we can describe the effects of different musical keys—a realm of spaciousness, relaxation, and warmth, in contrast, for example, to the "heroic" E-flat of the Third Symphony and the *Emperor* Concerto, the "defiant" C minor of the Fifth, and the "heaven-storming" D minor of the Ninth.

Beethoven actually begins the first movement with an Adagio introduction in a mysteriously pianissimo B-flat *minor*, and the mystery is heightened as the music moves toward *B-natural*, via the enharmonic interpretation of G-flat to F-sharp, until trumpets and drums force the music back to B-flat, and to the major mode, of the Allegro vivace. (This same gambit will be repeated on a larger scale as the music of the Allegro moves from the development into the recapitulation, at which point, once again, the timpani will play a crucial role in telling us where we belong—this time with an extended drumroll growing through twenty-two measures from a pianissimo rumble to a further nine measures of thwacking fortissimo.) Once the Allegro is underway, all is energy and motion, with even the more seemingly relaxed utterances of the woodwinds in service to the prevailing level of activity. One more word about the first movement: one wants the exposition-repeat here, not just for the wonderful jolt of the first ending's throwing us back to the tonic virtually without notice, but also for the links it provides to the end of the introduction and the beginning of the coda.

The E-flat major Adagio sets a *cantabile* theme against a constantly pulsating accompaniment, all moving at a relaxed pace which allows for increasingly elaborate figuration in both melody and accompaniment as the movement proceeds. The second theme is a melancholy and wistful song for solo clarinet, all the more effective when it reappears following a fortissimo outburst from the full orchestra. The scherzo, another study in motion, is all ups and downs. Beethoven repeats the Trio in its entirety following the *da capo* statement of the scherzo (a procedure he will follow again in the third movement of the Seventh Symphony); a third statement of the scherzo is cut short by an emphatic rejoinder from the horns.

The whirlwind finale (marked "Allegro ma non troppo," "Allegro, but not too . . ." —the speed is built into the note values, and the proceedings shouldn't be rushed by an overzealous conductor) is yet another exercise in energy, movement, and dynamic contrasts. Carl Maria von Weber, who didn't much like this symphony when he was young and it was new, imagined the double bass complaining: "I have just come from the rehearsal of a Symphony by one of our newest composers; and though, as you know, I have a tolerably strong constitution, I could only just hold out, and five minutes more would have shattered my frame and burst the sinews of my life. I have been made to caper about like a wild goat, and to turn myself into a mere fiddle to execute the no-ideas of Mr. Composer." Beethoven's approach in this movement is wonderfully tongue-in-cheek and "no-holds-barred": the solo bassoon, leading us into the recapitulation, is asked to play "*dolce*" when he's probably thankful just to get the notes in, and only at the very end is there a brief moment of rest to prepare the headlong rush to the final cadence.

—Marc Mandel



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Franz Schubert
Symphony in B minor, D.759, *Unfinished*



Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. The score of the two movements of his unfinished B minor symphony is dated October 30, 1822. A scherzo exists in fairly complete piano sketch, and the first nine measures of the scherzo, fully scored, are on the reverse of the last page of the second movement. An additional page of score, containing eleven measures, recently turned up in Vienna. The first performance of the Unfinished *was given under the direction of Johann von Herbeck in Vienna on December 17, 1865, with the last movement of Schubert's Symphony No. 3 in D, D.200, appended as an incongruous finale. Theodore Thomas gave the first American performance at a Thomas Symphony Soiree at Steinway Hall, New York, on October 26, 1867, and Carl Zerrahn conducted the first Boston performance at a concert of the Orchestral Union on February 26, 1868. Georg Henschel conducted the first Boston Symphony performances on February 10 and 11, 1882, during the orchestra's first season, and it has also been given in BSO concerts by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henry Rabaud, Pierre Monteux, Serge Koussevitzky, George Szell, Victor de Sabata, Charles Munch, Carl Schuricht, Robert Shaw, Erich Leinsdorf, Leopold Stokowski, Gunther Schuller, Eugen Jochum, Joseph Silverstein, Mstislav Rostropovich, Seiji Ozawa, Sir Colin Davis (who conducted the most recent subscription performances in December 1982), and Kurt Masur, who led the most recent Tanglewood performance in August 1985. Seiji Ozawa led the orchestra's only performances since then, on the Opening Night concert of the 1987-88 subscription season, and at Avery Fisher Hall in New York in April 1988. The score of the* Unfinished *calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, three trombones, timpani, and strings. The symphony has long been identified as "No. 8," but it is numbered "7" in the 1978 revised edition of Otto Erich Deutsch's Schubert Thematic Catalog.*

Schubert's most popular symphony is also the most mysterious—and it was the last of his eight symphonies to reach performance. The fact of its incompleteness, combined with the expressiveness of the two movements that *were* finished, gave rise to endless speculation: Why would a composer abandon a work after so splendid a beginning? Schubert finished the two complete movements in 1822 and sketched a third, even to the point of orchestrating the first twenty bars. But then he gave it up. And by the time he died in 1828 the manuscript was no longer in his possession; it remained concealed for more than thirty-five years. The rediscovery and first performance of the *Unfinished* in 1865 was a revelation to all present—and it has never lacked for performances since that day.

The riddle of the *Unfinished* Symphony may be less mysterious when we learn that, following the completion of his Symphony No. 6 in C major, D.589, in February 1818, Schubert left a number of works incomplete, among them two attempts at symphonies that never grew larger than sketches or fragments. (One of these, a symphony in E minor/major, has been completed by several different people, including Felix Weingartner and, most recently, Brian Newbould; both realizations have been published and performed.) At some point after composing six symphonies (which, delightful as they are, remain part of a different musical mentality), Schubert com-



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pletely changed his view of the expressive and technical requirements of a symphony. Surely encounters with Beethoven's music left him dissatisfied with the kind of work he had written earlier. His magnificent fluency and improvisatory skill no longer sufficed. The whole function and point of the symphony as a musical form needed rethinking. The fact that a majority of the uncompleted works are in minor keys suggests, too, that Schubert had difficulty finding a suitable ending to such works—especially after the example of such symphonies as Beethoven's Fifth, which seemed to struggle from C minor to its triumphant conclusion in C major. How many such solutions could there be? In this light, Schubert's failure to finish even the scherzo may have been a kind of despair: unable to conceive an appropriate finale for the symphonic structure he had started, he simply dropped the work totally when he realized that its completion was beyond him.

The history of the manuscript is tied up with Schubert's friends Anselm and Josef Hüttenbrenner of Graz. Anselm had been a fellow-student of Schubert's in the composition classes of Antonio Salieri in 1815. They remained warm friends, even after Anselm returned to Graz in 1821, while Josef, whose view of Schubert verged on idolatry, remained in Vienna. In April 1823 the Styrian Musical Society in Graz awarded Schubert a Diploma of Honor, probably engineered by Anselm. When the diploma was actually delivered to Schubert in September, he responded with a letter of thanks and the promise to send "one of my symphonies in full score." In the end, it was a torso—just two movements—of the B minor symphony that he gave to Josef for transmission to Anselm. Schubert had already finished the manuscript of the two existing movements on October 30, 1822; by the following autumn he was ready to admit that the symphony was not going to be finished. At the same time he evidently wanted to fulfill his promise promptly, so he sent an incomplete piece to Graz.

By 1865 the existence of the symphony was an open secret. All of Schubert's other symphonies (including the long-overlooked C major work appropriately known as the

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Great) had been performed, and admirers of Schubert scoured Vienna, looking for lost pieces and finding many. Johann von Herbeck persuaded Anselm to part with the manuscript for a performance (partly by promising also to play one of Anselm's own pieces); the originality of the score, composed more than forty years earlier and never heard except in its composer's imagination, captured all hearers.

The two movements that Schubert left are rich in his characteristic melodic expressiveness, bold in harmonic adventure, warm in orchestral color. The first movement contained an idea of such pungency that no less a musician than Johannes Brahms, who edited Schubert's symphonies for the Breitkopf edition of his complete works at the end of the nineteenth century, couldn't believe that Schubert intended it; he edited it out of existence!

The movement opens with a mysterious whisper in the low strings, soon made still darker by the soft tremolo of the violins' melody over the plucked ostinato in the basses. Soon oboe and clarinet sing a keening, lonely melody. At first the listener might take this for a slow, minor-key introduction to a symphony, but it soon becomes apparent that this is the very body of the work—an entirely new kind of symphonic mood. The opening ideas build to an emphatic climax and drop out, leaving bassoons and horns holding a single note, which suddenly melts into a chord that brings a second theme of ineffable yearning. There follow a series of dramatic outbursts and a dying away in the new key when suddenly oboes, clarinets, bassoons, and horns sing out a sustained unison *B* (over a plucked descending line in the strings) designed to lead back to the repeat of the exposition (the first time) or on to the development (the second time). It is here that Schubert startled Brahms. Just before the phrase resolves, Schubert wrote an *F-sharp* chord, the dominant in B minor, an utterly conventional harmony which required the second bassoon and the first horn to change their pitch to the new chord. But then Schubert decided to intensify the harmony by sustaining the long-held B through the dominant chord (making a dissonance against it), and he rewrote the second bassoon and first horn parts. Brahms didn't believe him; he "corrected" the parts for his edition, and it has been copied in almost every edition (and performance) since then. The present performance goes back to Schubert's final intention and the pungent dissonance just before the resolution (the same thing happens again, at the similar spot that introduces the coda, near the end of the movement). The development is based largely on the dark opening theme, converted to a sighing lament and later to a powerful dramatic outburst. After so much attention in the development, Schubert dispenses with it at the beginning of the recapitulation, starting instead with the violins' tremolo and the plucked bass notes.

The second movement brings in a bright E major, striking after the darkness of B minor. Here, especially, the wonderful flexibility of Schubert's harmony leads us on a poignant musical journey that ends in mystery, with a sudden final skewing to a distant harmonic horizon left unexplained (though if Schubert had found a way to complete the score, the harmonic adventure would certainly have been clarified before the end).

When Schubert died so prematurely, the poet Grillparzer noted, "Music has here entombed a rich treasure, but still fairer hopes." Schubert never achieved his fairer hopes with the B minor symphony, but scarcely a richer treasure can be found anywhere.

—Steven Ledbetter



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Richard Wagner
"Good Friday Spell" from *Parsifal*



Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died in Venice, Italy, on February 13, 1883. He wrote the libretto of his final work, Parsifal, *between March 14 and April 19, 1877, basing it on drafts and prose sketches that go back as far as 1857. He began the musical draft on January 29, 1878, completing the full score of the last act on January 13, 1882. The premiere took place in the Festspielhaus at Bayreuth on July 26, 1882. Georg Henschel introduced the excerpt from Act III known as the "Good Friday Spell" to the Boston Symphony repertory on February 15 and 16, 1884. Arthur Nikisch, Wilhelm Gericke, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Charles Munch, and Erich Leinsdorf have all led performances of this alone. Leinsdorf performed several selections from* Parsifal, *including the Prelude to Act III, the "Good Friday Spell," and the death march of Titurel, on November 23, 1963, in memory of John F. Kennedy, who was assassinated the day before. Gunther Schuller led the orchestra's most recent performance of excerpts from the third act of* Parsifal, *including the "Good Friday Spell," in March 1970. Aside from vocal lines for Parsifal and Gurnemanz, customarily omitted in concert performances, the excerpt calls for two flutes, three clarinets and bass clarinet, three oboes and English horn, three bassoons and contrabassoon, four horns, three trombones and tuba, and strings.*

Virtually all of Wagner's works after *Tannhäuser* were already germinating by the late 1840s, for he had spent much of the decade reading extensively in Germanic history, legend, and mythology, and this activity led to casual references, essays, and even draft librettos for operas dealing with Hans Sachs and the guild of Mastersingers; with the extended story of a magic ring, ending in the death of the great hero Siegfried; and with the story of the "guileless fool" Parzival, as the name was originally spelled. Wagner read Wolfram von Eschenbach's great thirteenth-century epic poem, *Parzival*, one of the supreme achievements of Medieval German poetry, while on holiday at Marienbad in July and early August 1845.

Though all of these subjects had possibilities, he was not yet ready for any of them, and, in fact, it would be thirty-seven years before Wagner (who was only thirty-two at the time of his encounter with the subject) finally brought *Parsifal* to completion. He turned at first to an offshoot of the story of Parzival and the Grail, one that dealt with that hero's son Lohengrin. In November 1845 he drafted the words that Lohengrin would sing in the last act of the opera that bears his name:

> Now hear how I reward your forbidden question!
> By the Grail I was sent here to you;
> My father Parzival wears its crown,
> I, its knight, am called Lohengrin.

For a time while working on early prose sketches for the libretto of *Tristan und Isolde*, he thought of introducing Parzival as a visitor to the dying Tristan in the third act, but eventually decided (correctly!) that it would be an unnecessary interruption.

Not until 1857 did Wagner come back to the subject. By this time he had completed *Lohengrin* as well as *Das Rheingold*, *Die Walküre*, and a substantial chunk of *Siegfried*, and he had read extensively in the work of Schopenhauer, which was to



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have a powerful effect on his view of the world. He had broken off work on *Siegfried* in the middle of the second act in order to work on a "simple" opera with a small cast and few requirements for scenery or special effects, one that might be performed almost anywhere and thus bring him much-needed income. The "practical" work was *Tristan und Isolde*, which, during the composition, grew far beyond its composer's original intentions, requiring, among other things, a soprano and tenor of almost superhuman stamina. But before he had actually embarked on *Tristan* beyond a prose sketch of the plot, his attention was drawn once more to the Parzival story.

As Wagner recounted the incident in *My Life*, he awoke in the "Asyl," the little house in Zurich that Otto Wesendonck had placed at his disposal, on April 20, 1857, marvelling at the beauties of a Good Friday morning. Then he recalled that a crucial incident in Wolfram's *Parzival* takes place on an equally beautiful Good Friday. The result of this combination of circumstances was that "I swiftly conceived an entire drama in three acts, of which I put a hasty sketch on paper." Actually, in dictating this portion of his autobiography about 1870, Wagner confused the dates; Good Friday had taken place on April 10, at which time he was not yet living in the Asyl. But it is a good story, nonetheless, and it did lead to his first attempt at reducing the vast and somewhat wayward plot of Wolfram's epic into the compact form required for a theater work. We need not trace the extended process by means of which Wagner finally converted Wolfram's poem—with the intermingling of many later legends—into the opera as we know it, except to note that he came back to the material on several occasions (in 1865 with a prose scenario, and again in 1877 with a reworked scenario) before finally writing the poem in the spring of 1877 and beginning the score the following January.

The story of *Parsifal* (to give the name the spelling that Wagner finally settled on, and to distinguish it from Wolfram's version) has to do with the Knights of the Grail. The identity of the Grail itself is very mysterious. Almost everyone "knows" that the

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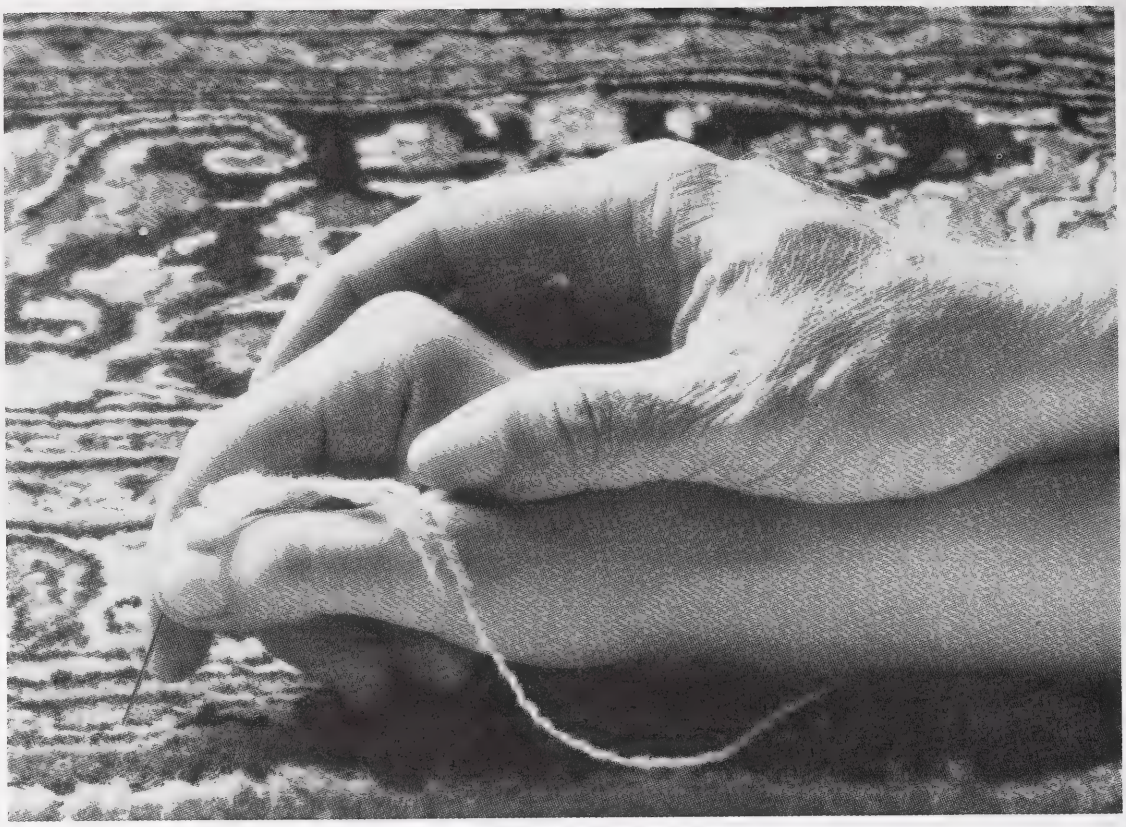
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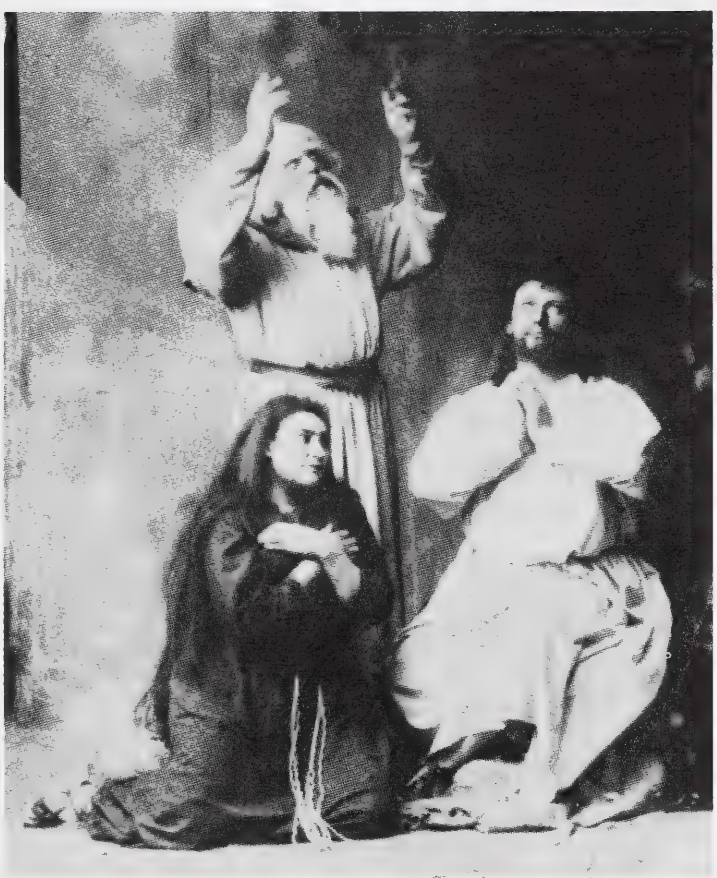
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Grail was the cup or chalice from which Christ drank at the Last Supper, though it is also described as a dish in which Joseph of Arimathea caught the blood of Christ on the cross. Yet all of this represents a late legend not at all present in Wolfram's original epic. There the Grail is a stone of magical powers; among other things, it would provide abundant food and drink, whatever one desired. Wolfram's account also tells of a mysterious spear from the point of which blood runs, to the lamentation of the assembled knights and ladies.

One of the reasons Wagner delayed so long in creating his *Parsifal* was his need to find dramatic explanations for these incidents. He blended Wolfram's account with the later legends of the Grail (in which it is a cup or a dish), thus accepting the Christian elements of the story. He also made the spear mentioned in *Parzival* into the very spear with which the Roman soldier Longinus pierced the side of Christ on the cross, another element not contained in Wolfram. At the same time, much of the plot, particularly its emphasis on renunciation and withdrawal from the world, was influenced by Wagner's reading in Buddhist thought. The result is a unique, complex, fascinating syncretistic dramatic treatment that must be accepted on its own terms rather than being given a simplistic interpretation.

In the first act of the opera, the young Parsifal has found his way, apparently by chance, to the castle of the knights of the Grail, whose leader Amfortas lies suffering from a wound that will not heal. He had taken the Spear into battle with the magician Klingsor, but had succumbed to the seductions of the mysterious Kundry, alternately a loathesome but devoted servant of the Grail, and a sensuous, sinful temptress; thus Klingsor had gained the Spear and inflicted upon Amfortas the wound that would not heal. The latter's agonies continued, only to be increased whenever he performed his eucharistic office as ruler of the knights of the Grail. There was one hope:



Gurnemanz, Kundry, and Parsifal, from the opera's first production, at Bayreuth in 1882

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a prophecy that he would be cured through the agency of "a guileless fool made wise through compassion." The simple Parsifal is believed to be that hoped-for fool, but he is, alas, so guileless that he fails to ask the question that will effect the cure. He is roughly shown the door of the castle, yet the orchestra quotes the music of the prophecy, informing the audience that this fool is indeed the chosen instrument of grace.

The second act shows how Parsifal comes to find the enlightenment that will allow him to serve in his ordained capacity. Klingsor hopes that Kundry at her most seductive will defeat Parsifal as she had already defeated Amfortas, but the plan misfires in a long, complex scene in which Parsifal learns the secret of his birth. Kundry's burning kiss awakens in Parsifal a realization of the suffering he has inadvertently caused. Now he is determined to atone for what he has done. Kundry continues to try various approaches both physical and psychological to tempt him to destruction, but without success. Finally she calls Klingsor to help her. He throws the Spear directly at the youth, but it stops, suspended, over his head. Parsifal seizes it, makes the sign of the cross, and at once Klingsor's fortress and magic garden of delights collapse into nothingness.

But the story is not over yet. The Castle of the Grail cannot be found by one who wills to find it. Parsifal must undergo years of searching and questing until once again he finds his way, by chance, to the environs of the Grail. He arrives, somber, in black armor with closed helmet, still carrying the Spear, on a beautiful spring morning. Kundry has also reappeared, as a tormented penitent. Parsifal encounters the elderly Gurnemanz, who had driven him from the gate so many years before, and who now upbraids the stranger for carrying a weapon on this holy day. Does he not know what day this is? The stranger shakes his head. Why, says Gurnemanz, it is Good Friday, when all should be grateful for the Lord's act in the atonement of sin.

Parsifal thrusts the Spear into the ground, puts off his sword and helmet, and kneels to pray. In astonishment, Gurnemanz recognizes him and soon recognizes the lost Spear as well. Rejoicing that the longed-for day has at last arrived, Gurnemanz and Kundry remove Parsifal's armor. Gurnemanz sprinkles water from the holy spring on his head, and Kundry washes his feet, then anoints them with oil and dries them with her own hair (in a symbolic reenactment of Mary Magdalene). Parsifal in turn baptizes Kundry.

At this point the orchestral strings begin a soft shimmering in B major and the oboe sings a tranquil lyric song. Parsifal comments on the extraordinary beauty of the meadow. Gurnemanz remarks that this is "the magic of Good Friday, Lord." Parsifal recoils: "That day of pain!" Everything alive should weep on such a day. No, explains Gurnemanz. The dewdrops sparkling in the sunshine are the joyous tears of the penitent for "God's love-sacrifice made clean and pure."

This is the scene that, with the text omitted, is known as the "Good Friday Spell." It is a musical climax of *Parsifal*, an astonishing climax of gentle calm, not of violent emotion. Here, in the midst of Wagner's most extended chromaticisms (in places verging on atonality), is a five-minute sequence that (after beginning in *B* and modulating during Parsifal's outburst) stays in a clearly marked, sunny D major. This is a daring moment for Wagner, a moment of musical repose, yet signifying a complete change in Parsifal's view of the world. As Michael Tanner remarks, "while Nature has never been painted in more exquisite colors, it is none the less no longer, in its unconscious loveliness, a temptation." The beauty of the meadows and flowers is "no longer seductive or even, for the moment, sustaining, but simply existing, at rest and radiant."

—S.L.

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The excellent Beethoven article by Alan Tyson and Joseph Kerman in The New Grove Dictionary of Music and Musicians is a short book in itself, and it has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). There have, of course, been many studies of the symphonies. George Grove's *Beethoven and his Nine Symphonies*, though written nearly a century ago from a now-distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony*, edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (University of Washington paperback). Donald Francis Tovey's classic essays appear in *Essays in Musical Analysis* (Oxford, available in paperback).

Recordings of Beethoven's works are, if anything, even more numerous than writings about him. Several complete cycles of the nine symphonies exist on compact disc, including distinguished sets from Leonard Bernstein and the Vienna Philharmonic (DG, six CDs) and no fewer than three different sets—from the 1960s, '70s, and '80s—by Herbert von Karajan with the Berlin Philharmonic (DG). I've always preferred the 1963 set, which has the advantage of being available on five CDs (the others are on six). Toscanini's famous cycle with the NBC Symphony is now available complete on compact disc (RCA, in a five-disc box; the five discs have recently been issued separately, the Fourth being paired with the *Pastoral* Symphony). Newer versions include a solid series by Christoph von Dohnányi with the Cleveland Orchestra (Telarc, five discs) and Roger Norrington's exciting performances on historical instruments with nineteenth-century seating (Angel, six discs). Many of these are also available as single CDs: Bernstein couples the Fourth with the Second Symphony, Karajan (1963) with the Seventh, Dohnányi with the Eighth, Norrington with the Fifth. Erich Leinsdorf's Boston Symphony recording of the Fourth has been reissued (RCA Victrola, coupled with the Fifth Symphony). Also worth looking out for is Wilhelm Furtwängler's 1952 recording with the Vienna Philharmonic (Angel, coupled with the Second).

Schubert is the subject of a biography by Maurice J.E. Brown (Da Capo) and of a whole series of publications by Otto Erich Deutsch, whose very name—or initial, anyway—symbolizes Schubert research through the "D." numbers of his chronological catalogue of the composer's works. One of the most interesting of Deutsch's many contributions is a biographical look at Schubert through a kaleidoscope, as it were, of the recollections of anyone who knew him and who ever recorded his or her memories. It is called *Schubert: Memoirs by his Friends* (Da Capo), and it contains, among many other things, recollections by Wilhelmina von Chezy and George Grove's account of his happy discovery in Eduard Schneider's dusty closet. The excellent Schubert article in The New Grove by Brown and Eric Sams has been reprinted in paperback as *The New Grove Schubert* (Norton). The latest detailed work on Schubert's biography comes from Maynard Solomon, whose psycho-biography of Beethoven is one of the most useful—and carefully documented—of contributions to that genre. His article, "Franz Schubert and the Peacocks of Benvenuto Cellini," in *19th-Century Music* for Spring, 1989, attracted considerable attention for its picture of Schubert as a homosexual libertine.

An accurate score of the *Unfinished*, copies of the surviving sketches, and an anthology of interesting historical and critical articles about the work are conveniently gathered in Martin Chusid's volume *Schubert Symphony in B minor ("Unfinished")* in

the Norton Critical Scores series (Norton, available in paperback). The *Unfinished* has, of course, been recorded as frequently as almost any symphony in the repertory. Sir Colin Davis conducts the Boston Symphony Orchestra in a recording with selections from *Rosamunde* (Philips, available on CD). A classic 1950 performance by Wilhelm Furtwängler with the Berlin Philharmonic of the *Unfinished*, paired with Beethoven's Fifth Symphony, has recently been issued on CD (Angel). Other recommended performances include those of Ivan Fischer with the Budapest Festival Orchestra (Hungaroton, coupled with Schubert's Third) and Sir Thomas Beecham with the Royal Philharmonic Orchestra (Angel, coupled with Beethoven's Eighth and Mendelssohn's *Italian* Symphony). There is also a "finished" recording of the *Unfinished*, in the completion of Brian Newbould, using Schubert's sketches for the third movement and an unrelated movement in B minor for the finale. It is recorded by the Academy of St. Martin-in-the-Fields under the direction of Neville Marriner (Philips) that can be obtained as part of a set of all the completed symphonies, plus finished versions of the E major symphony and several remarkable late sketches that Schubert left at his death. They make fascinating listening, but most listeners, I sus-

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pect, will listen to the completion a few times and then end their listening where Schubert left off, after the second movement.

The Wagner literature is so enormous that it is scarcely surveyable, and many of the earlier contributions to its bulk are violently partisan, pro or con. Probably the best short introduction available today is the article in The New Grove, with contributions by three leading Wagner scholars, Carl Dahlhaus, Curt von Westernhagen, and Robert Bailey; a revised version, with material by John Deathridge, including a new chapter on Wagner's theories of music and drama, has been conveniently issued in paperback as *The New Grove Wagner* (Norton). All Wagner biographers still depend on Ernest Newman's massive four-volume study (Cambridge paperback). Important single-volume biographies include Robert Gutman's *Richard Wagner: The Man, His Mind, and His Music* (Harvest paperback), a very good modern study in a psychoanalyzing vein. More recent additions include Derek Watson's *Richard Wagner* (Schirmer) and Martin Gregor-Dellin's *Richard Wagner: His Life, His Work, His Century* (Harcourt Brace Jovanovich). *Cosima Wagner's Diaries* have been translated into English in two very large, fascinating volumes, covering the years 1869-1877 and 1878-1883, respectively (Harcourt Brace Jovanovich). Peter Burbridge and Richard Sutton's collection of essays, *The Wagner Companion* (Cambridge paperback) has much useful information. For *Parsifal*, Lucy Beckett's superb volume in the Cambridge Opera Handbooks series treats the work's sources, its composition, and its music, as well as reactions to the piece and a proposed interpretation (Cambridge University Press, available in paperback). Ernest Newman's *The Wagner Operas* is still an unsurpassed guide to Wagner's mature works, with a seventy-page chapter devoted to *Parsifal* (Knopf). Of course, the "Good Friday Music" is best heard in the context of the entire opera. My favorite among the available recordings is the one made live during performances at the 1962 Bayreuth Festival, with Hans Knappertsbusch conducting and Jess Thomas, Irene Dalis, George London, Hans Hotter, and Gustav Neidlinger (Philips, four compact discs). Georg Solti's reading with the Vienna State Opera is excellently cast (Christa Ludwig, René Kollo, Dietrich Fischer-Dieskau, Zoltan Kélémén, and Gottlob Frick) and performed, but feels a shade more prosaic (London, four compact discs). The "Good Friday Music" may be heard in several collections of Wagner excerpts. Gerard Schwarz leads the Seattle Symphony in performances of music from the two Wagner operas that touch on the theme of the Grail, *Lohengrin* and *Parsifal* (Delos). Rudolf Kempe's recording with the Vienna Philharmonic also includes music from *Lohengrin* and *Tristan* (Angel). Also recommended is Toscanini's superb "live" performance of the Prelude and Good Friday Music with the BBC Symphony Orchestra (Angel, paired with Debussy's *La Mer*).

—S.L.



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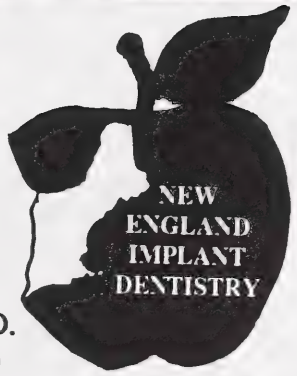
Marek Janowski



Marek Janowski's status as a major conductor was recently reconfirmed with the release of his acclaimed recording of Wagner's *Ring* cycle, the first to be digitally recorded, on Eurodisc CDs. His other recordings include Strauss's *Die schweigsame Frau*, Weber's *Euryanthe* with Jessye Norman, and d'Albert's *Tiefland*, on EMI; Korngold's *Violanta* on CBS; and Penderecki's *The Devils of Loudun* on Philips. Born in Warsaw to a German mother and Polish father, Mr. Janowski moved to Germany as a boy. His first important position was with the Hamburg State Opera, from 1969 to 1973; he then became general music director of the Freiburg Opera for two seasons and general music director of the Dortmund Opera for four seasons. His debut in 1978 with the Berlin Philharmonic led to engagements at Berlin's Deutsche Oper, Munich's Bavarian State Opera, the Paris Opera, and the Staatskapelle Dresden, with which he recorded the *Ring*. He made his American debut in 1980 with *Lohengrin* at Chicago Lyric Opera, returning there for *Ariadne auf Naxos*, *Die Frau ohne Schatten*, and *Die Meistersinger*. He made his San Francisco Opera debut in 1983 with *Otello* and *Boris Godunov* and his Metropolitan Opera debut in 1984 with Strauss's *Arabella*. At the Met he has also conducted Mozart's *Entführung aus dem Serail* and a new production of Strauss's *Salome*. He made his American symphonic debut with the Chicago Symphony in 1984; he has also led the Boston Symphony, the Toronto Symphony, the Saint Louis Symphony, and the NHK Symphony of Japan. For the past three years he has been chief conductor of the Gurzenich Orchestra in Cologne and chief conductor of the Nouvel Orchestre Philharmonique in Paris, where his varied programs reflect a keen interest in twentieth-century works. Following his success with a new Paris Opera production of *Tristan und Isolde*, Mr. Janowski returned there last spring to conduct *Die Meistersinger*. He then led Wagner's *Ring* at the Cologne Opera, having previously led the *Ring* at the summer festival in Orange and in concert with the Nouvel Orchestre Philharmonique. Recent engagements in North America have included an all-Beethoven program with the Montreal Symphony and Messiaen's *L'Ascension* with the Saint Louis Symphony. Mr. Janowski has recorded the symphonies of Brahms and Schumann with the Royal Liverpool Philharmonic for ASV and is scheduled to record the complete Bruckner symphonies with the Nouvel Orchestre Philharmonique for Virgin Records. Mr. Janowski made his Boston Symphony debut in February 1989 and his Tanglewood debut with the orchestra last August. This is his second appearance with the orchestra this season: he led a program including Schumann's Violin Concerto and Bruckner's Symphony No. 7 in November.

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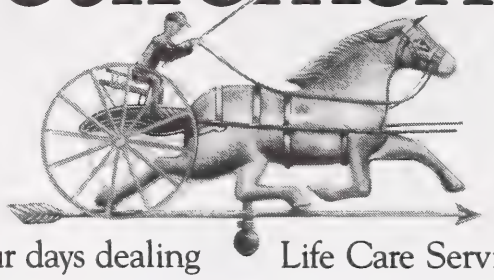
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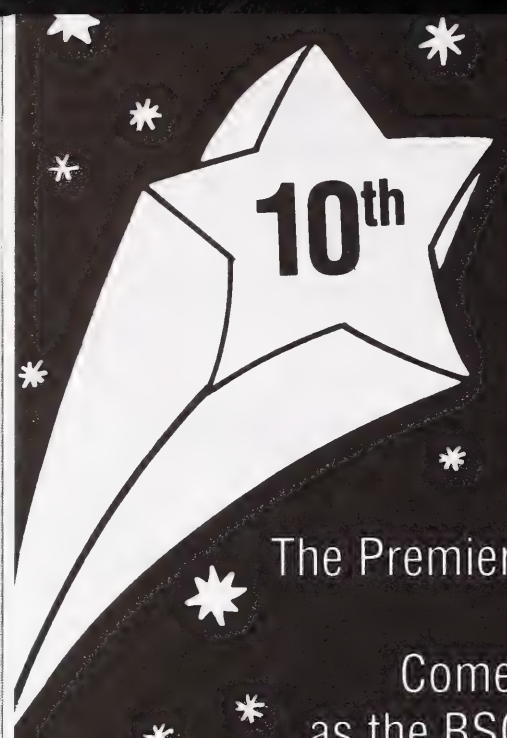
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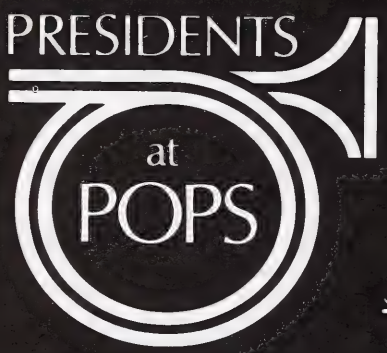
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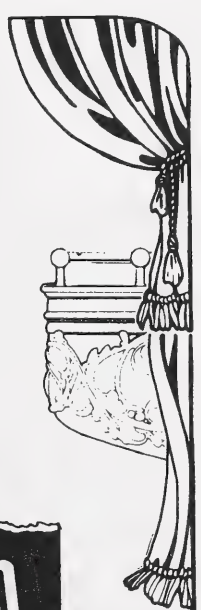
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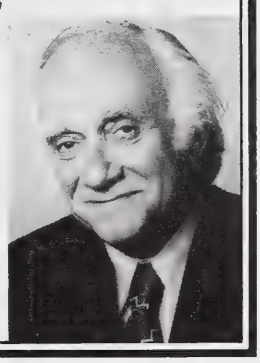
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Thursday 'B'—April 4, 8-9:50
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NICHOLAS McGEGAN conducting
JEANNE OMMERLÉ, soprano
D'ANNA FORTUNATO, mezzo-soprano
JEFFREY THOMAS, tenor
NATHANIEL WATSON, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART	*Ave, verum corpus*
HAYDN	Mass in B-flat, *Harmoniemesse*
MOZART	Symphony No. 41, *Jupiter*

Wednesday, April 10, at 7:30 p.m.
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'D'—April 11, 8-9:55
Friday 'A'—April 12, 2-3:55
Saturday 'A'—April 13, 8-9:55

SEIJI OZAWA conducting
KRYSTIAN ZIMERMAN, piano

BEETHOVEN	Piano Concerto No. 5, *Emperor*
BERLIOZ	*Symphonie fantastique*

Tuesday, April 16, at 7:30
Dress Rehearsal (reserved seating)
Thursday 'C'—April 18, 8-9:55
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SEIJI OZAWA conducting
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IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

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LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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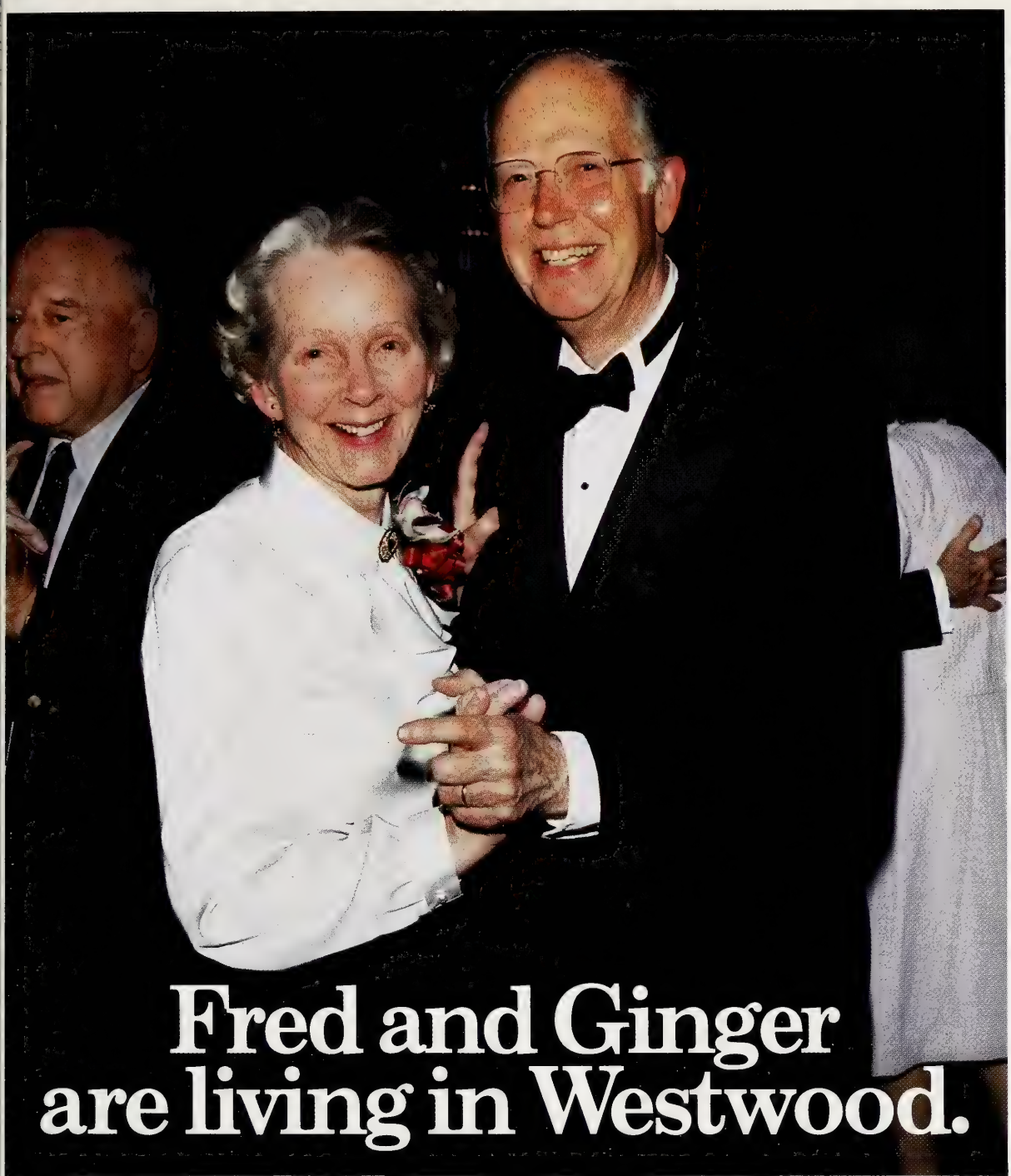
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BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York.

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One Hundred and Tenth Season, 1990-91



SUPPER CONCERT VIII

Thursday, March 28, at 6
Friday, March 29, at noon

JENNIE SHAMES, violin
AZA RAYKHTSAUM, violin
ROBERT BARNES, viola
RONALD FELDMAN, cello
TODD SEEBER, bass
JULIE VAVERKA, clarinet
ROLAND SMALL, bassoon
JONATHAN MENKIS, horn

SCHUBERT — Octet in F for winds and strings, D.803

Adagio--Allegro
Adagio
Allegro vivace; Trio
Andante
Menuetto: Allegretto; Trio
Andante molto
Allegro

Baldwin piano
Please exit to your left for supper following the concert.
The performers appreciate your not smoking during the concert.

Franz Schubert
Octet in F for clarinet, bassoon, horn, two violins, viola,
cello, and double bass, D.803

Schubert composed his Octet for winds and strings in February 1824 on a commission from Ferdinand, Count Troyer, who was a clarinetist in the musical establishment of Beethoven's friend and pupil Archduke Rudolph. Troyer evidently requested that Schubert model the work on Beethoven's famous Septet, which at that time was still, in all likelihood, the most popular of Beethoven's instrumental works, far outdistancing the symphonies and concertos. Schubert followed instructions, mimicking the older master's work so closely in scoring, layout of movements, and musical character that it must have been obvious to everyone who heard the piece. And they would have enjoyed it all the more for that very reason.

Schubert began with the same instrumental ensemble as Beethoven, augmented only by the addition of a second violin. He planned his Octet in six movements, fashioned like the old classical divertimento, just as Beethoven had done. He wrote an Adagio (a tempo marking he rarely used) following Beethoven, and an Andante theme-and-variation set. He imitates Beethoven, too, in preparing the finale with a slow introduction in the minor mode. And the harmonic relationship between successive movements in the two works is absolutely identical.

Yet no work shows more clearly the truth of the notion that the originality of a genius becomes most apparent precisely when he is copying someone else, especially a great older master. Though the spirit of the classical divertimento remains, Schubert's music is nonetheless absolutely his own in color, harmony, and melodic character. The characteristic classical gestures of the martial and the pastoral, which were still very much alive when Beethoven wrote his Septet, are here subsumed into a new spirit. The Andante theme that serves as the basis of the variation set is from a love duet, "*Gelagert unter'm hellen Dach der Bäume*," in his Singspiel *Die Freunde von Salamanka*. Despite the obvious "symphonic" possibilities of the large chamber ensemble, the Octet remains utterly and deliciously a work of chamber music throughout.

–Steven Ledbetter

A multi-faceted musician, violinist **Jennie Shames** was invited to join the Boston Symphony the season after her *cum laude* graduation from Harvard University in 1979. As a member of the orchestra, she has performed frequently on the BSO's Supper Concert series and in Prelude Concerts at Tanglewood. She has appeared as soloist with the Boston Pops Orchestra under John Williams and Ronald Feldman and has also played concertos with the New England Philharmonic and other orchestras in the New England area. In May 1987 Ms. Shames was invited by Sergiu Comissiona to be concertmaster of the Houston Symphony for two weeks, during which time the orchestra recorded Dvořák's *Carnival* Overture and Slavonic Dances. More recently, she served as acting concertmaster of the St. Louis Symphony under Leonard Slatkin. Also in demand as a recitalist and chamber musician, Ms. Shames is a member of the Diaz-Shames-Diaz String Trio with former BSO violist Roberto Diaz and cellist Andres Diaz. Ms. Shames is on the faculty of the Boston Conservatory of Music.

BSO violinist **Aza Raykhtsaum** was born in Leningrad and began studying the piano when she was five, taking up the violin a year later at the suggestion of her teacher. Ms. Raykhtsaum majored in violin at the Leningrad Conservatory, where she studied with the renowned Ryabinkov; she became concertmaster of the Leningrad Conservatory Orchestra and a first violinist in the Leningrad Philharmonic. In 1980 she emigrated to the United States, after which she joined the Houston Symphony as a first violinist and then became a member of the Boston Symphony Orchestra in 1982. She has appeared as soloist in the Glazunov Violin Concerto with the Boston Pops Orchestra under the direction of John Williams. Ms. Raykhtsaum teaches privately and performs chamber music frequently in the Boston area with her husband, BSO principal cellist Jules Eskin.

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin when he was five and gained extensive chamber music experience from his earliest years, both with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, Mr. Barnes joined the Detroit Symphony Orchestra as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. Mr. Barnes joined the Boston Symphony Orchestra in 1967. He has continued to be active in chamber music in various ensembles; in 1984 he joined BSO colleagues Sheila Fiekowsky, violin, and Ronald Feldman, cello, in forming the Copley String Trio. Besides maintaining a class of private students, Mr. Barnes has coached viola students and chamber groups at Lowell State College, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, **Ronald Feldman** has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989. He is currently conductor of the Boston new music ensemble Extension Works. Formerly music director and conductor of the Worcester Symphony Orchestra, he was also music director and conductor of the New England Philharmonic for five seasons. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Beginning with the 1989-90 season, Mr. Feldman became conductor of the Berkshire Symphony. Born in Brooklyn and a graduate of Boston University, Mr. Feldman has taught at Brown University and Brandeis University. His own cello teachers included Claus Adam, Harvey Shapiro, Joseph Emonts, Leslie Parnas, and John Sant'Ambrogio. He currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.

Todd Seeber joined the BSO's double bass section in May 1988; from January 1986 until he joined the Boston Symphony he was principal bass of the Buffalo Philharmonic, which he joined when he was twenty and with which he appeared frequently as a soloist. Born in Spokane, Washington, Mr. Seeber grew up in Canada, Hawaii, and Australia. He began playing the double bass when he was

eleven and attended high school in Portland, Oregon, where he studied with Herman Jobelmann. Mr. Seeber won first prize in the American String Teachers National Solo Competition in 1983 and was a 1984 winner of the Boston University Concerto-Aria Competition; in May 1985 he graduated from Boston University, where he studied with Henry Portnoi. Mr. Seeber was a fellowship student at the Tanglewood Music Center in 1983 and 1984. Before joining the Buffalo Philharmonic, he was assistant principal bass of the Boston Pops Esplanade Orchestra and of the Handel and Haydn Society Orchestra.

A former member of the Oklahoma City Symphony, **Julie Vaverka** is currently principal clarinet of the Pro Arte Chamber Orchestra of Boston and a member of the Springfield and New Hampshire symphony orchestras. She is also a member of the newly formed Boston Wind Octet. A former student of Harold Wright, Ms. Vaverka is a faculty member at Wellesley College and at the New England Conservatory of Music.

Bassoonist **Roland Small** grew up in Dayton, Ohio, began his musical training when he was nine, and continued his studies at Indiana University; he also studied privately, with Leo Reines, Roy Houser, Ralph Lorr, and Sol Schoenbach. After holding positions with the Dallas Symphony, the National Symphony, the Portland (Oregon) Symphony, and the Yomiuri Orchestra of Tokyo, he began an eight-year tenure with the Vancouver Symphony in 1967, then joined the Boston Symphony Orchestra in 1975. A student at the Tanglewood Music Center in 1952, Mr. Small participated at the summer festivals in Marlboro, Vermont, under Rudolf Serkin's direction, from 1956 to 1962.

Originally from West Orange, New Jersey, and now living in Brookline, **Jonathan Menkis** received his bachelor's degree from Ithaca College in 1981, then joined the Sacramento Symphony Orchestra as its associate principal horn. He became assistant principal horn with the New Orleans Philharmonic the following season and was appointed to the Boston Symphony Orchestra's horn section in 1984. Mr. Menkis has been a member of the Colorado Philharmonic Orchestra, the Colorado Music Festival Orchestra, and the American Wind Symphony Orchestra. He is on the faculty of the New England Conservatory of Music and the Boston Conservatory. Mr. Menkis is an occasional soloist in the Boston area and performs chamber music frequently.

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
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SUPPER CONCERT IX

Saturday, March 30, at 6
Tuesday, April 2, at 6

IKUKO MIZUNO, violin
HARVEY SEIGEL, violin
MARC JEANNERET, viola
JOSEPH PIETROPAOLO, viola
MARTHA BABCOCK, cello

SCHUBERT — String Trio No. 1 (Allegro) in B-flat, D.471
Ms. MIZUNO, Mr. JEANNERET, and Ms. BABCOCK

BEETHOVEN — String Quintet in C, Opus 29
Allegro
Adagio molto espressivo
Scherzo: Allegro
Presto
Ms. MIZUNO, Mr. SEIGEL, Mr. JEANNERET,
Mr. PIETROPAOLO, and Ms. BABCOCK

Baldwin piano
Please exit to your left for supper following the concert.
The performers appreciate your not smoking during the concert.

Franz Schubert
String Trio No. 1 in B-flat, D.471

Schubert began two trios for the combination of violin, viola, and cello, both in the key of B-flat. The first was composed, though left incomplete, in September 1816; the second, his only finished string trio, followed it exactly a year later. Both were among the many Schubert works that remained almost entirely unknown after the composer's premature death. The earlier trio, D.471, remained unpublished until 1890. It is a relatively unprepossessing work illustrating the kind of lighthearted chamber music that Schubert wrote in his youth, largely for use in the circle of his family and friends, where active music-making was a regular pastime. Yet it also seems to be aiming at a rather more elevated style, and it is probably significant that Schubert wrote it at about the same time as an overture in B-flat, in which he was consciously trying on Beethovenian wings (the chamber work and the overture grow out of a similar Allegro theme). Lyrical throughout, and covering a remarkably wide range of emotion, the completed movement shows the young genius–not yet out of his teens–aiming at a very high mark indeed. After completing the Allegro, Schubert wrote only a few bars of the slow movement and then, for reasons unknown, dropped the work; he never returned to it again.

Ludwig van Beethoven
String Quintet in C, Opus 29

Beethoven's C major quintet was the cause of a whole string of legal headaches and unpleasantnesses. The work was written for and dedicated to Count Fries, who would normally, as things were done then, have had exclusive use of it for a certain period–six months to a year–after which the composer could sell it to a publisher for a one-time fee, without any expectation of royalties in the event the piece became unusually successful. Once a work was in print, however, virtually any other publisher could "reprint" it and sell it himself, since modern copyright laws were unknown. Beethoven sold the rights to the quintet to the Leipzig firm of Breitkopf & Härtel; but before the edition was ready, the Viennese firm of Artaria persuaded Count Fries to lend them the manuscript for copying, telling him that the work was already in print elsewhere.

The rest of the story is complex and involved; even a court hearing did not clear up the situation, partly because Count Fries was conveniently out of town and could not be called upon to testify. But, in an attempt to save his fee, Beethoven wrote a long and angry letter to explain the situation to Breitkopf & Härtel; he also took out an advertisement publicly accusing Artaria of issuing an unauthorized and incorrect version, which, he insisted, musicians should boycott. Yet when Artaria brought Beethoven to court, it came out that the composer had helped to proofread the edition, though perhaps only in desperation, since the unlicensed edition would have come out anyway, and he wanted to avoid the worst errors. Still, the court ordered Beethoven to issue a public apology to Artaria and to another printer, Mollo, whose name Beethoven had linked with Artaria's in wrongdoing. The angry and stubborn composer made only a grudging admission that Mollo had nothing to do with the whole situation, but, despite a repeated court warning, flatly refused to print the required announcement. In the end, after two years of wrangling, lawyers for both parties signed an agreement concerning future editions of the work.

Of course, all this came long after the quintet's composition, which spanned the end of 1800 and the beginning of 1801, and there is nothing in the serenely broad opening to suggest the legal storm brewing. As Beethoven's only chamber work for strings composed between the Opus 18 quartets and the "middle period" quartets of Opus 59, the Opus 29 quintet has always been unjustifiably neglected. It is throughout a work of great breadth, rich and imaginative scoring for the strings, and harmonic adventure. There can be little doubt that Schubert knew the simple yet majestic opening theme, accompanied by its own mirror image in the cello, or that he admired the sonority of the scherzo with its luxuriant D-flat section in the Trio. (These elements turned up in Schubert's own great quintet in C.) The finale is filled with surprises, from the unexpectedly symphonic tremolos and lightning flashes of the opening (which gave rise to the nickname "The Storm" in German-speaking countries), to the unprepared appearance of a dapper tune, inserted twice at the slower tempo, Andante con moto e scherzoso; this passage, which initiates the return to the recapitulation and later sends the coda off on its journey, is arranged from an unpublished song of Beethoven's.

–Notes by Steven Ledbetter

Violinist **Ikuko Mizuno** entered the Toho-Gakuen School of Music as a young child in her native Tokyo and later won first prize in a national violin competition for high school students. She came to the United States as a winner of the Spaulding Award, which enabled her to study with Roman Totenberg at Boston University, where she received her master's degree and was named a member of the honorary society Pi Kappa Lambda. A former fellowship student at the Tanglewood Music Center, she also studied at the Accademia Musicale Chigiana in Siena, Italy, with Franco Gulli, and at the Geneva Conservatory with Henryk Szeryng; she holds diplomas from both of those institutions. Ms. Mizuno joined the Boston Symphony in 1969 as the first woman ever chosen to be a member of the BSO's violin section. She made her New York recital debut at Carnegie Recital Hall in 1972. In the Boston area, she appears frequently in recital and with orchestra. She teaches at the Boston University Tanglewood Institute and has taught as a guest professor at the Toho-Gakuen School in Tokyo. Ms. Mizuno continues to perform frequently in Tokyo, in recital and with orchestra. Her recent engagements have also included performances in Russia of Tchaikovsky's Violin Concerto with the Leningrad Philharmonic and the Novosibirsk Symphony, on concerts celebrating the 150th anniversary of the composer's birth.

Violinist **Harvey Seigel** began his musical studies in his native Toronto and made his solo debut at ten with the Toronto Symphony Orchestra under Sir Ernest MacMillan. He continued his training in Toronto with Kathleen Parlow, a pupil of Leopold Auer, and then at the Juilliard School, where his principal teacher was Mischa Mischakoff, concertmaster of the NBC Symphony under Arturo Toscanini. Before joining the Boston Symphony in 1971, Mr. Seigel was a member of the National Symphony, the Detroit Symphony, and the Montreal Symphony, appearing also as soloist with the latter two orchestras. At the Stratford Festival in Canada he was coached by and performed with Oscar Shumsky and Leonard Rose, among other notable string players. Mr. Seigel was a member of the Mischakoff String Quartet at the Chautauqua Festival, and he has toured the United States as concertmaster and soloist with the St. Louis Sinfonietta. He has been heard in numerous Canadian Broadcasting Corporation recital and chamber music programs, and he has recorded chamber music for the Radio Canada International Label. Since joining the BSO, Mr.

Seigel has participated in many solo and chamber music concerts in Boston and throughout New England.

Born in France, violist **Marc Jeanneret** graduated from the Paris Conservatoire with first prize, class of Léon Pascal. He continued his musical studies in the United States with William Primrose at Indiana University, where he was awarded a performer's certificate. Before joining the Boston Symphony Orchestra in 1977, Mr. Jeanneret was assistant principal violist with the French National Orchestra in Paris. His former positions include violist with the Via Nova String Quartet, member of the Paris Opera Orchestra, principal violist with the Indianapolis and Baltimore symphony orchestras, and assistant principal violist with the Pittsburgh Symphony. The winner of a medal "with distinction" at the Geneva International Viola Competition, he has appeared as soloist with the Orchestre de la Suisse Romande, the Baltimore Symphony, the Boston Pops Orchestra, and the Collegium Musicum in Paris.

A native of Boston, BSO violist **Joseph Pietropaolo** is a graduate of the New England Conservatory of Music, where he studied with Joseph de Pasquale. In 1957 he was a member of the Brandeis Fellowship Quartet. A Fulbright Award in 1959 allowed him to study viola d'amore with Renzo Sabatini at the Santa Cecilia Conservatory in Rome; his stay in Italy included a U.S.I.S. sonata recital tour of major cities. Mr. Pietropaolo joined the Boston Symphony Orchestra in 1960. In 1982 he was a soloist at the First U.S. International Viola d'Amore Congress, held at the University of Wyoming. He has played the viola d'amore in Bach's *St. John* Passion with Seiji Ozawa and the Boston Symphony Orchestra. Mr. Pietropaolo's interest in history led him to pursue a course of study at the Harvard University Extension School in Middle Eastern History and Islamic Architecture.

Martha Babcock is assistant principal cellist of the Boston Symphony Orchestra and principal cellist of the Boston Pops Orchestra. Ms. Babcock joined the Boston Symphony Orchestra in 1973 and was appointed to her current position in 1982. Also active as a soloist and chamber musician, she has been featured on radio programs throughout the United States and Canada, on the NPR and CBC networks. Born in Freeport, Illinois, Ms. Babcock began studying the cello when she was nine and first appeared as soloist with orchestra at fourteen. A *cum laude* graduate of Radcliffe College, where she was principal cellist of the Harvard-Radcliffe Orchestra, she studied cello with Lowell Creitz and Aldo Parisot. Later, while attending graduate school at Boston University's School for the Arts, she studied with George Neikrug. Winner of the Piatigorsky Prize while a Fellow at the Tanglewood Music Center in 1972, she began her professional career as a cellist at age nineteen, when she was the youngest member of the Montreal Symphony Orchestra. She was a member of the Fine Arts Trio of New England and has also appeared with the contemporary chamber music ensemble Collage and with the Boston Symphony Chamber Players. She has recorded the Dvořák string sextet for Nonesuch with the latter ensemble; she has also recorded chamber works of Irwin Bazelon and Leonard Rosenman for CRI, and a duo by Rebecca Clarke for Northeastern Records. Recent solo appearances have included performances of Elgar's Cello Concerto with the Boston Pops Orchestra last May, under the direction of John Williams.

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Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover shows part of an architect's rendering of Symphony Hall, with lettering for "The Boston Music Hall" visible above what was originally the main entrance on Huntington Avenue. The new building was never so named, however, since the old Music Hall, where the BSO performed until Symphony Hall opened in 1900, was not torn down as planned.

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BSO

"Music Makers.BSO Profiles" Available Now at the Symphony Shop

Supported by a generous grant from NEC to celebrate its sponsorship of the BSO's North American tour this April and the European tour in August, "Music Makers.BSO Profiles" includes portrait photographs and up-to-date biographies of each BSO member, as well as Seiji Ozawa, John Williams, Harry Ellis Dickson, and the BSO's assistant conductors, librarians, and stage managers. The Boston Symphony Chamber Players and Tanglewood Festival Chorus are also included. Newly published, this handsome, 125-page book is available now at the Symphony Shop for a special introductory price of $7.95.

Charles Munch and the BSO on 1991 "Salute to Symphony" Compact Disc and Cassette

A special, limited-edition compact disc and cassette of historic broadcast performances by Charles Munch and the Boston Symphony Orchestra have been issued to commemorate the 100th anniversary of the birth of the former BSO music director. This 1991 "Salute to Symphony" gift incentive is available for your contribution of $50 to the orchestra ($40 for the cassette). Produced with the cooperation of WCRB, the album includes the "Royal Hunt and Storm" from Berlioz's *Les Troyens*, Fauré's *Pelléas and Mélisande* Suite, Franck's Symphonic Variations for piano and orchestra, with soloist Nicole Henriot-Schweitzer, and Bizet's Symphony in C. All four selections are in stereo, from broadcasts that aired originally in the mid-1960s. Quantities are limited. To order your compact disc or cassette, please call the Volunteer Office at (617) 266-1492, ext. 380.

Art Exhibits in the Cabot-Cahners Room

For the seventeenth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through April 16 are works from the Marlborough Gallery. This will be followed by works from the Levinson/Kane Gallery (April 16-May 13), works by members of the Monotype Guild (May 13-June 10), and works from the Eliza Spencer Gallery (June 10-July 8). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

"Salome" Dress Rehearsal, Tuesday, April 16, at 7:30 pm

Tickets at $10 and $15 are on sale now at the Symphony Hall box office and through SymphonyCharge (266-1200) for a special, non-subscription dress rehearsal of Strauss's *Salome*. Seiji Ozawa will lead the Boston Symphony Orchestra, with soprano Hildegard Behrens as Salome, mezzo-soprano Mignon Dunn as Herodias, tenor Ragnar Ulfung as Herod, baritone Jorma Hynninen as Jokanaan, and tenor Vinson Cole as Narraboth. Please note that seating for this event, unlike the regular Open Rehearsals, will be reserved.

BSO to Tour North America April 22 through May 3, Sponsored by NEC

The Boston Symphony Orchestra will make its first transcontinental tour since 1981 from Monday, April 22, through Friday, May 3, with performances in Pittsburgh, Toronto, Chicago, New York, Cleveland, Los Angeles, San Francisco, and Tempe, Arizona. This North American tour—as well as the forthcoming European tour in August—is being sponsored by a generous grant from NEC, which previously sponsored the orchestra's Far East tour in 1989 and its 1988 European tour. Tour repertoire will include works by Bartók, Beethoven, Berlioz, Brahms, Haydn, Rossini, and Schnittke.

Ticket Resale

Attention, BSO subscribers! If you have a ticket to a subscription concert that you will not be attending, you can benefit the BSO and a potential concertgoer by making your ticket available for resale. Simply call the Symphony Hall switchboard at (617) 266-1492 and give the operator your name and seat location. Besides bringing needed revenue to the orchestra, this allows someone to attend what might otherwise be a sold-out performance. You will receive a receipt in the mail acknowledging your tax-deductible contribution.

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BSO Members in Concert

BSO violinist Valeria Vilker Kuchment, with pianist Patricia Zander and cellist Colin Carr, gives a faculty recital at the New England Conservatory of Music on Monday, April 8, at 8 p.m. at Jordan Hall. The all-Russian program includes music of Tchaikovsky, Prokofiev, and Shostakovich. Admission is free. Call 262-1120 for more information.

BSO principal trombone Ronald Barron appears in recital at Boston University's Tsai Performance Center, 685 Commonwealth Avenue in Boston, on Sunday, April 14, at 2 p.m., assisted by pianists Fredrik Wanger and Jane Wanger, and BSO percussionist Thomas Gauger. The program features Ellen Taaffe Zwilich's Trombone Concerto and works by Frank Campo and Boston-area composers Michael Weinstein and Richard Cornell. Admission is free. For more information call 353-3345.

BSO associate concertmaster Tamara Smirnova-Šajfar is soloist in Kurt Weill's Concerto for Violin and Wind Orchestra with the Pro Arte Chamber Orchestra, Gunther Schuller conducting, on Sunday, April 21, at 3 p.m., at Sanders Theater in Cambridge. Also on the program are Wilder's Serenade for Winds and Mozart's Serenade No. 10 in B-flat for thirteen instruments, K.361. Tickets are $22, $15, and $8. For further information, call 661-7067.

Max Hobart conducts the North Shore Philharmonic in "A Salute to Arthur Fiedler" with host/narrator Ron Della Chiesa on Sunday, April 21, at 3 p.m. at the North Shore Music Theater in Beverly, Massachusetts. For ticket information, call 1-631-6513.

Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday, April 24, and Friday, April 26, at 8 p.m. at the Old South Meeting House, 310 Washington Street. Soprano Andrea Bradford and baritone Robert Honeysucker are soloists in arias from Mozart's *Don Giovanni* on a program also including the opera's overture, Beethoven's Contredanses for Orchestra, and Haydn's Symphony No. 101, *The Clock*. Tickets are $18 and $12 ($8 students and seniors). For further information, call (617) 426-2387.

Tenth Annual "Presidents at Pops" on Wednesday, June 5, at Symphony Hall

A special "Presidents at Pops" celebration will take place on Wednesday evening, June 5, as the BSO salutes ten years of corporate support that has surpassed the ten-million-dollar mark. "Presidents at Pops" 1991 committee chairman Chad Gifford, President of Bank of Boston, will join more than 100 sponsoring companies in the BSO's largest fundraising event of the year. On Monday, May 13, the senior executives of each participating organization will be honored at the Leadership Dinner, a black-tie dinner dance held on the floor of Symphony Hall. "Presidents at Pops" sponsorships are still available for $6,000 and include an invitation for two to the Leadership Dinner and twenty tickets to the "Presidents at Pops" gala event, complete with preconcert cocktails and hors d'oeuvres, a gourmet picnic supper, and a special Boston Pops concert led by John Williams. Companies may also support the BSO by advertising in the commemorative "Presidents at Pops" program book. For further information, please call Marie Pettibone, BSO Corporate Development, at (617) 638-9278.

Pooled Income Funds

If you are interested in gaining income during your lifetime, giving income to a loved one, receiving an immediate income tax deduction, and helping to endow the future of the Boston Symphony Orchestra, you may want to consider one of the BSO's life income arrangements. Gifts of cash or securities are invested and managed to realize specific investment and income objectives. You or your beneficiary receive quarterly payments based upon the arrangement you select and the amount of your contribution. After the last income distribution is made, the remaining principal of your gift is transferred to the Boston Symphony Orchestra's Endowment Fund. If you or someone you know is interested in learning more about this gift planning program, please call or write Joyce M. Serwitz, Director of Major Gifts, Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, telephone (617) 638-9273.



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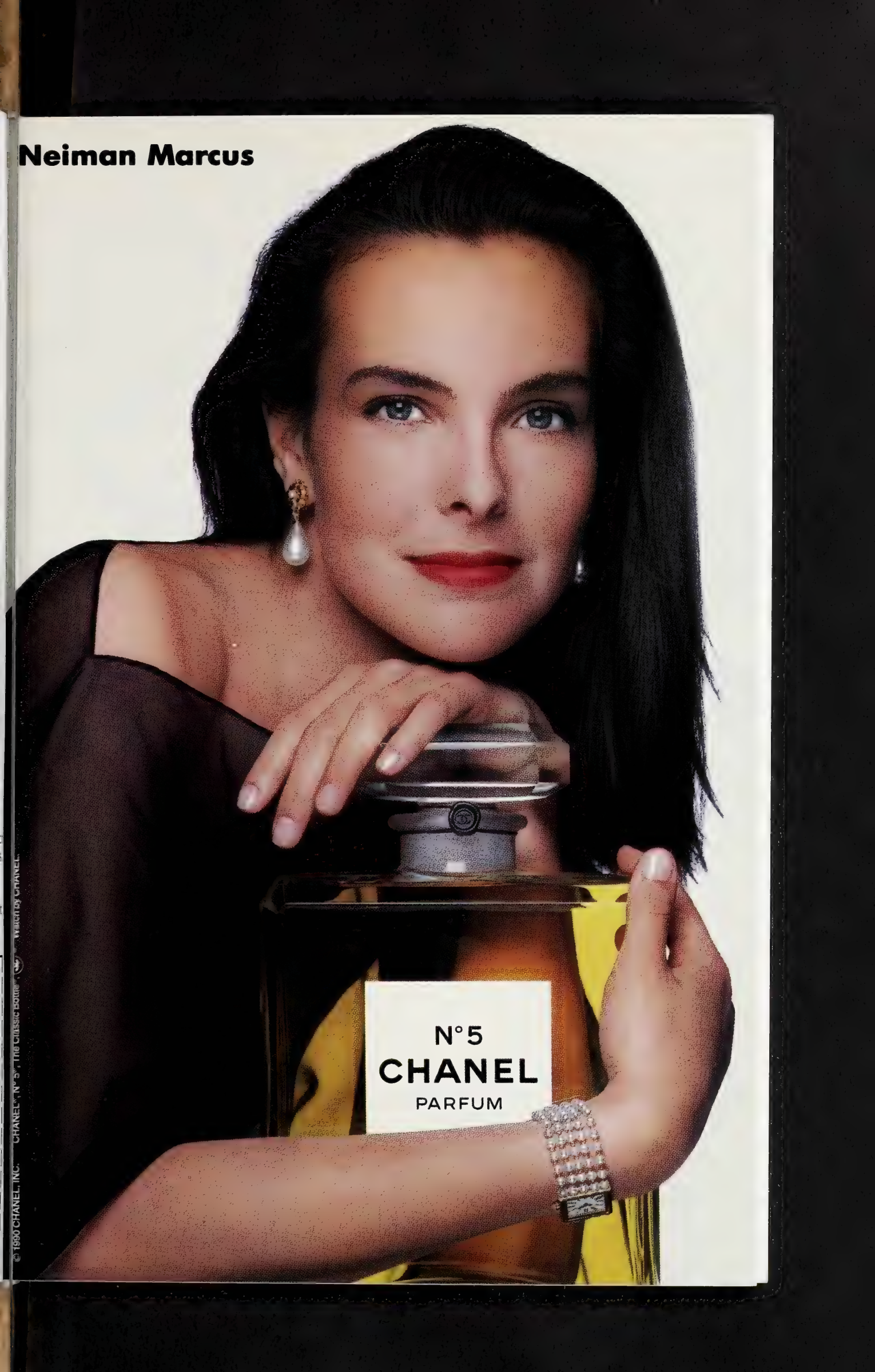
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Seiji Ozawa



Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his eighteenth year as the BSO's music director. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. This spring Mr. Ozawa will lead the orchestra on a seven-city North American tour; a tour to seven European cities will follow the 1991 Tanglewood season.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Saito Kinen Orchestra, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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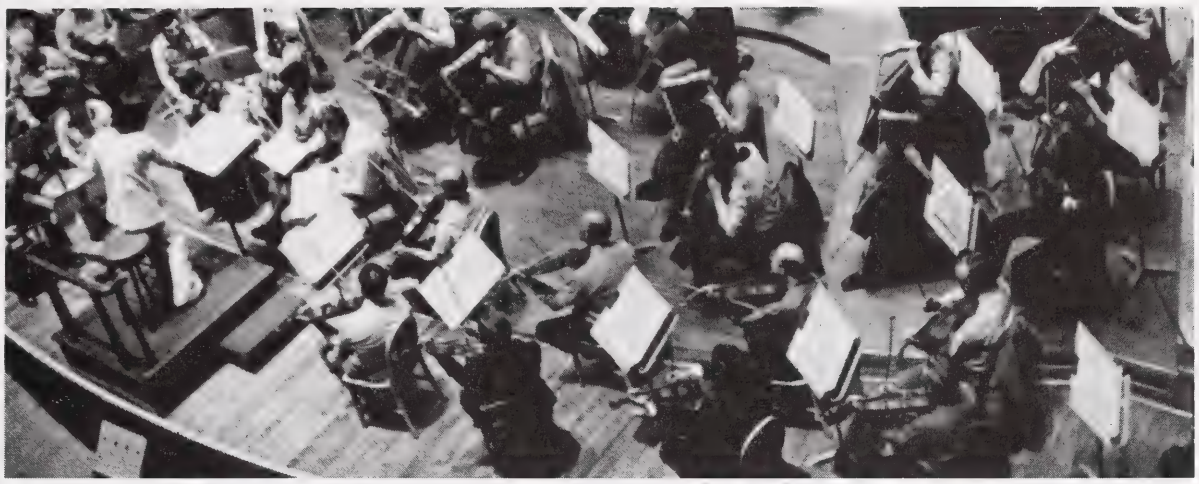
First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair
Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair
Max Hobart
Assistant Concertmaster
Robert L. Beal, and
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Marylou Speaker Churchill
Fahnestock chair
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Edgar and Shirley Grossman chair
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Leonard Moss
*Harvey Seigel
*Jerome Rosen
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Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity
‡Ronald Wilkison
Lois and Harlan Anderson chair
Robert Barnes

**Participating in a system of rotated seating within each string section*
‡On sabbatical leave





Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity
Luis Leguía
Robert Bradford Newman chair
‡Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

———

Walter Piston chair
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao

English Horn
Laurence Thorstenberg
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Harold Wright
Ann S.M. Banks chair
Thomas Martin

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

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Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
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Ford H. Cooper chair
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J.P. and Mary B. Barger chair, fully funded in perpetuity
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Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

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Everett Firth
Sylvia Shippen Wells chair

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Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
William Hudgins

Harp
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Willona Henderson Sinclair chair
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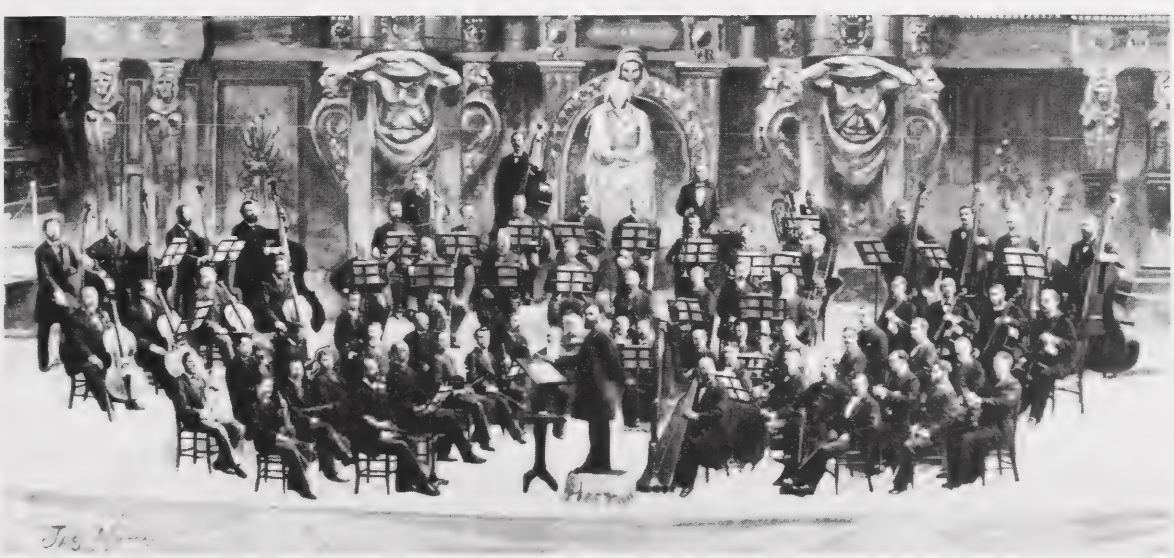
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A Brief History of the Boston Symphony Orchestra

Now in its 110th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrated its fiftieth anniversary this past summer. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition that would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his eighteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of Tanglewood Music Center, and recent works commissioned from such prominent composers as John Cage, Hans Werner Henze, Peter Lieberson, and Bernard Rands. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

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MOZART — *Ave, verum corpus*, K.618

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JOHN OLIVER, conductor

HAYDN — Mass in B-flat, *Harmoniemesse*

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

JEANNE OMMERLÉ, soprano
D'ANNA FORTUNATO, mezzo-soprano
JEFFREY THOMAS, tenor
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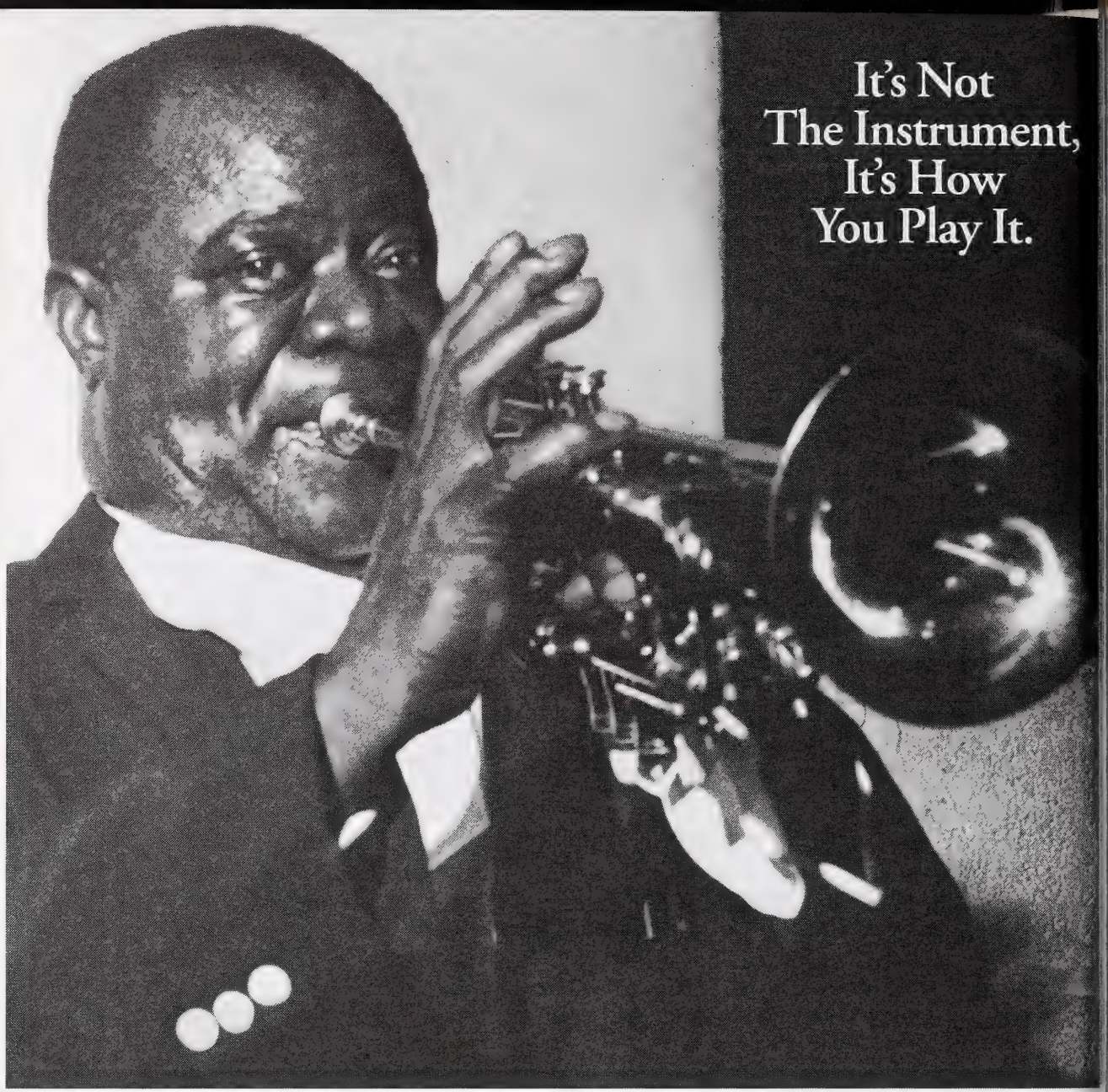


Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed the motet Ave, verum corpus *on June 17, 1791. It was probably first performed at the choir school of Anton Stoll in Baden, just outside Vienna, on the feast of Corpus Christi in 1791. G. Wallace Woodworth led the first Boston Symphony Orchestra performances in March 1956, with the Radcliffe Choral Society and the Harvard Glee Club. Later performances were conducted by Hugh Ross (with the Festival Chorus at Tanglewood), Erich Leinsdorf (the orchestra's most recent Tanglewood performance, in July 1963, with the Tanglewood Choir), and Seiji Ozawa (with the Harvard-Radcliffe choruses). The most recent subscription performances took place in March 1975, with conductor Peter Maag and the Tanglewood Festival Chorus. The score calls for four-part mixed chorus, strings, and organ. The organist at these performances is James David Christie.*

Ave, verum corpus is one of those rare and astonishing works of utter simplicity and consummate mastery. For all the best reasons it is one of Mozart's most frequently performed compositions; it is not beyond the capacity of even the smallest school chorus or church choir, yet in its forty-six measures it achieves an intensity of expression rarely found even in works lasting an hour or more and a perfection of shape almost unmatched. The great Mozart scholar Alfred Einstein wrote about the general problem of style in the church music of Mozart's day—the fact that, owing to tradition and the survival of older practices in the liturgy, old and new musical types were often slapped together without regard for sense or musical sensibility, simply because it was "traditional" to have a fugue here or a change of texture there. Every classical composer, including Haydn and Mozart, had to contend with this situation and find his own solution. But in *Ave, verum corpus*, said Einstein, "ecclesiastical and personal elements flow together. The problem of style is solved." The work is shaped in four phrases, each growing progressively in harmonic intensity and the last becoming ever-so-lightly contrapuntal in building to the climactic word of the text ("*mortis*"), then gently dying away.

—Steven Ledbetter

Ave, verum corpus, natum de Maria virgine: Vere passum, immolatum in cruce pro homine;	Hail, true flesh, born of the Virgin Mary: who hath truly suffered, broken on the cross for man;
Cujus latus perforatum unda fluxit et sanguine. Esto nobis praegustatum in mortis examine.	from Whose pierced side flowed water and blood. Be for us a foretaste of the trial of death.



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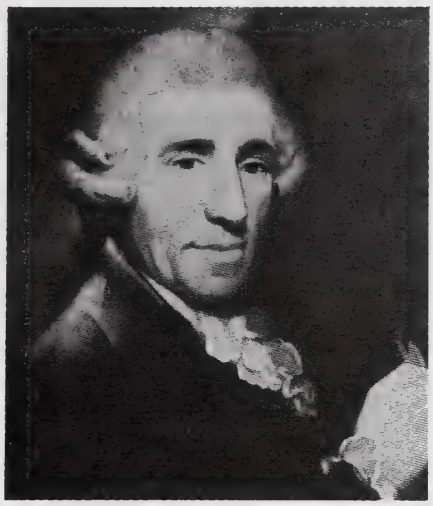
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Franz Joseph Haydn
Mass in B-flat, Hob. XXII:14, *Harmoniemesse*



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed his Mass in B-flat, later nicknamed the Harmoniemesse *("Wind Band Mass"), in 1802 for performance at the name-day festivities for Princess Maria Hermenegild, the wife of his patron, at Eisenstadt on September 8, 1802. Seiji Ozawa led the only previous Boston Symphony Orchestra performance, which took place at Tanglewood on July 13, 1975, with the Tanglewood Festival Chorus, John Oliver, conductor, and soloists Phyllis Bryn-Julson, Rose Taylor, Kenneth Riegel, and David Arnold. The score calls for soprano, alto, tenor, and bass soloists (plus a second soprano and second tenor soloist for a few measures in the final fugue of the Credo), mixed chorus, flute, two oboes, two clarinets, two bassoons, two horns in B-flat, two trumpets, timpani, strings, and organ continuo.*

The *Harmoniemesse* marks the end of a great career. Haydn was seventy years old when he finished it, and nearly worn out. Though he lived another six and a half years, he suffered from declining health and never wrote another major work. But by seventy his life had been filled with achievement scarcely matched in the entire history of music, and his final large composition was an entirely fitting conclusion to that great body of work.

After so many years of living in the household of Prince Nikolaus Esterházy at Eisenstadt, Eszterháza, and Vienna, Haydn found a home for himself in Vienna upon the Prince's death in 1790. He remained in the Esterházy service under the new prince but enjoyed a semi-retirement in Vienna, spending the summer months in Eisenstadt, where he evidently had lodgings in the castle. His duties were far lighter under the new prince than they had been under his father.

One of the few obligations that remained after Haydn's return from his last London visit was that he compose a Mass every summer for the name-day (September 8) of the Princess Maria Hermenegild. Between 1796 and 1802 he composed six such works; these, along with the two oratorios and the nine string quartets of Opus 76 and Opus 77, constitute the bulk of his work during the period—no insignificant corpus, to be sure!

By 1802, particularly after his labors on *The Seasons*, Haydn felt exhausted in mind and spirit. Whereas in earlier years he had allowed himself as little as six weeks to compose the name-day Mass for the princess, (beginning work only in July for a September performance), by 1802 he judged that he was going to need more time to finish the task. On February 8 he wrote to the then popular playwright August von Kotzebue, declining a request that he write music for one of his plays because "I am a seventy-year-old fellow and always sickly." (In a touch of ironic wit, he used the word "*Knabe*," literally "boy," in describing himself as a septuagenarian.) By mid-April he was already hard at work on the 1802 Mass. Haydn's friend and early biographer Griesinger, who was corresponding on the composer's behalf at this time to spare him for his creative labors, noted that Haydn had plans—"if God wills"—to undertake another large work after he had completed the Mass, evidently an oratorio on the subject of the Last Judgment, a counterpart to *The Creation*, based on the work of the poet Wieland. Unfortunately both poet and composer were too old to pursue the project and nothing ever came of it. On June 14, in the middle of a letter to

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his prince on other matters, Haydn noted, "I am laboring *wearily* on the new Mass, though I am *anxious* whether I shall receive any applause for it." Perhaps in part because of Haydn's complaints (rare enough from him over his forty years of extraordinary service), the prince named an Assistant Kapellmeister in mid-August.

The performance on September 8 was, as always, directed by Haydn. A visiting diplomat and ardent music lover was invited by the prince to attend the service. He wrote in his diary:

> Superb Mass, excellent new music by the famous Haydn and directed by him (he is still in the service of the Prince).—Nothing could be more beautiful or better played. After Mass, return to the castle and a reception by the sovereigns for the many subjects who came to offer their compliments. . . . After that, an immense and magnificent dinner . . . music during the meal. A toast to the Princess proposed by the Prince, with a response of fanfares and canons,—several more toasts, including one to me, and one to Haydn, who was dining with us and which I proposed.

How much had changed in four decades! From being a simple country boy and then a servant in livery who ate with the other servants, Haydn had become the honored "artist-in-residence" who dined at the prince's table and was the subject of a toast by a visiting ambassador. It is an appropriate ending to a career of unfailing creative imagination. Haydn must have informed the prince about this time that he was not equal to producing any more such works. But the glory of the new Mass was such that the prince decreed for him, as a perpetual grant from the family, a substantial quantity of the prince's own special table wine. (The order to his wine steward says "six buckets" but doesn't specify the size of a bucket!)

For the rest of his life—another six and a half years—Haydn lived in his house in Vienna, loved by all who knew him as a man of warm heart and wit, honored by the

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entire musical world as the greatest living composer, presumably enjoying the princely wine, but lacking the strength to attempt another large work. He completed a few folksong arrangements and two movements of a string quartet that remained a torso. The *Harmoniemesse* remains, for all practical purposes, the last work from his pen.

It may seem a little surprising that Haydn never composed another symphony after having capped off his life's work in that genre with the dozen masterpieces written for London. But appearances are deceiving. The late Mass compositions, in fact, though they call for chorus and soloists in addition to orchestra, are clearly shaped into symphonic structures. Haydn simply directed whatever creative drive he continued to feel for symphonic writing into these elaborate choral-orchestral works.

The normal musical practice in the Viennese Mass of the period called for the longer portions of the Mass Ordinary (the Gloria and Credo in particular) to be broken into several movements each. The Credo, for example, was normally divided into three or four sections, with a slow, usually hushed, movement beginning at the words "Et incarnatus est" (corresponding to the point at which the worshippers were to kneel), then a much faster movement at "Et resurrexit" (when the worshippers resume their seats). The closing words, beginning with "Et vitam venturi," were traditionally set as a fugue. It can scarcely surprise us to find the most renowned symphonist of the day laying out the four movements of the Credo with all of the standard features of a typical four-movement symphony.

But Haydn does more than this. He also combines the one-movement Kyrie with the three standard sections of the Gloria as another, slightly freer, symphonic structure at the beginning of the Mass, and the Sanctus/Benedictus and Agnus Dei as yet a third symphonic structure at the end. In each of these "choral symphonies," the tempo and key of the first movement and the finale are thoroughly in character with his earlier instrumental symphonies, both in shape and function. The middle movements allow somewhat greater freedom, but that, too, is entirely in accord with Haydn's practice in the orchestral symphonies.

The overall plan of the work, if considered as three great choral/orchestral symphonies in B-flat, looks like this:

"Symphony No. 1"			
I	Kyrie	*Poco Adagio*, 3/4	B-flat
II	Gloria	*Vivace assai*, 4/4	B-flat
III	Gratias	*Allegretto*, 3/8	E-flat, ending in G minor
IV	Quoniam	*Allegro spiritoso*, 4/4	B-flat
"Symphony No. 2"			
I	Credo	*Vivace*, 4/4	B-flat
II	Et incarnatus	*Adagio*, 3/4	E-flat
III	Et resurrexit	*Vivace*, 4/4	C minor, ending on dominant of G minor
IV	Et vitam	*Vivace*, 6/8	B-flat
"Symphony No. 3"			
I	Sanctus	*Adagio*—, 3/4	B-flat
	Pleni	*Allegro*, 3/4	B-flat
II	Benedictus	*Allegro molto*—, 4/4	F
	Osanna	*Allegro*, 3/4	B-flat
III	Agnus Dei	*Adagio*, 3/4	G, ending on dominant of G minor
IV	Dona nobis pacem	*Allegro con spirito*, alla breve	B-flat
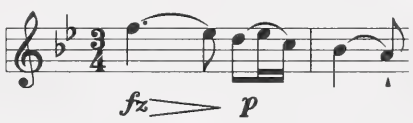
Of course, this diagram only shows the bare bones of Haydn's plan, which is fairly similar to those of the other late Mass settings. What is truly marvelous—as it is in the long series of instrumental symphonies that preceded it—is the way Haydn finds a fresh musical character every time he returns to the genre. The personality of each of the last six Masses is entirely different from the others. And that brings us, in particular, to the *Harmoniemesse* and the reason for that title.

The nickname by which this Mass has come to be identified is not Haydn's own, nor is it devoid of ambiguity. The term "*Harmonie*" was used in the classical era to describe the wind ensemble, most often the octet consisting of oboes, clarinets, bassoons, and horns in pairs. The term probably arose because these very instruments usually provided the sustained chords that were the harmonic backbone of an orchestral work. But the ensemble also existed as a medium in its own right, often used for serenades and other outdoor music-making, where the strings would be out of place. So on the face of it, a title like *Harmoniemesse* might suggest a Mass accompanied entirely by wind instruments, like Bruckner's magnificent Mass in E minor. In fact, nothing more is intended by the phrase in this case than to describe a Mass setting that has an unusually large wind ensemble in the orchestral make-up. The wind ensemble at Eisenstadt had recently been expanded, and Haydn took advantage of the



available players. The name was first used—or at least, first written down—decades after Haydn's death by a librarian working at Eisenstadt; he may have learned it from the older players in the ensemble, who could have taken part in the premiere. Certainly the large wind forces required would have been noted by the players themselves, and they may have taken to calling the piece the *Harmoniemesse* as a kind of shorthand. So long as it does not lead the listener to expect an orchestra entirely composed of wind instruments, the nickname is perfectly suitable.

The first "symphony" in Haydn's Mass begins with a daring slow movement, a full-scale symphonic Andante for the opening **Kyrie**, which is filled with daring and unexpected harmonic dissonances. The first choral entrance, on a dissonant chord, is a complete surprise, arriving several bars before the anticipated ending of the orchestral ritornello (the bass soloist's entry occurs where we might have expected the singing to begin). The movement unfolds through the constant development of a figure heard in the violins and first clarinet in the third measure:



The harmonic intensity of the opening prayer for mercy gradually lightens and clarifies to a tranquil and confident close.

The **Gloria** begins with the soprano soloist singing a lovely, direct, folklike melody of the type that Haydn used so often in his late works. There is a lot of text to be gotten through in the Gloria, and Haydn does not dawdle. At the same time, he rings great and often unexpected harmonic changes from one phrase to the next (the sudden hushed A-flat on "Et in terra pax hominibus" is only the most striking of these). A restatement of the opening material (though now with the rich addition of the orchestral winds) rounds out the movement. The **Gratias**, with its 3/8 Allegretto, has a gently rocking, almost dancelike character as each of the soloists contributes a phrase. Here, too, Haydn shapes the continuation of the text through modulations to new keys. The chorus returns on the most intense phrase ("Qui tollis peccata mundi") with a stormy passage in F minor. Just as this ends on the dominant, C, an instantaneous modulation brings in a brighter A-flat for the prayer "Suscipe . . ." The chorus repeats the stormy passage, now in G minor ("Qui sedes . . ."), where the middle part of the Gloria ends. Without a pause, the final section, **Quoniam**, brings the splendor of the full orchestra with the chorus in vigorous expression. A double fugue (on the words "in gloria Dei patris" and "Amen") demonstrates once again Haydn's mastery of and homage to the great contrapuntal tradition of his predecessors.

One of the ever-intriguing features of the Viennese Mass settings of Haydn and Mozart is the constant cheek-by-jowl opposition of the old and new, of elements still drawn from Baroque traditions and others that anticipate the Romantic era. The **Credo**, perhaps of necessity, given its character as a statement of faith, tends toward the conservative side. The rhythmic character of the bass line at the opening could come straight out of a *basso continuo* part from a half-century earlier, though the choral parts are entirely modern. As with the Gloria, when there is a lot of text to be presented, Haydn moves with dispatch from one idea to the next, with daring and flexible changes of harmony to express the character of each phrase (the sudden harmonic change between "all things visible *and invisible*" is a wonderful case in point). Often, too, the voices take on something of the character of chanting on repeated notes, as in plainsong, while it is left to Haydn's orchestra to animate the surroundings—which it certainly does!

Probably the least tradition-bound part of the Mass is the **Et incarnatus**. As an expression of the central tenet of the Christian faith, it is always set off from the rest



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of the text, almost always slower in tempo, and certainly more "personal" in its musical style. Often—as here—it is a solo of great warmth. But what might have been all sweetness and tranquility turns to the very dark key of G-flat for the end of the soloists' material and the choral entrance on "Crucifixus," in which Haydn compactly depicts the intensity of Christ's sufferings with a few bars of unexpected modulations. The sudden change of mood and tempo at **Et resurrexit** reflects an old tradition in Mass settings, and Haydn depicts, too, the ascent into heaven with rising melodic lines to a high-floating chord in the winds. As in the opening movement of the Credo, Haydn shapes the text rapidly from phrase to phrase, ending with a sustained soft passage for "mortuorum" ("of the dead"). This is a perfect foil for the final part of the Credo, a lively—one is tempted to say "rollicking"—fugue on "Et vitam venturi"; with its Vivace tempo and 6/8 meter, it ends the second "choral symphony" of the Mass in much the same spirit that a good many of Haydn's instrumental symphonies closed.

The **Sanctus** begins in a rapt mood that serves as a slow introduction to the Allegro of "Pleni sunti coeli." The **Benedictus** presents something of a puzzle. Haydn marked it "*Molto Allegro*," yet the character of the music has seemed too elaborately detailed, especially in its dynamics, to work at that tempo. In any case, the Benedictus has traditionally been a relatively gentle passage coming between the fairly rambunctious "Pleni sunt coeli" and "Osanna" (these two movements often sharing the same music, as they do here). It is, in any case, a full-scale sonata-form layout, with the first choral statement of "Benedictus" as the principal subject. The soprano and alto entry, on the dominant, brings in the second subject. There is a full-scale development and a full recapitulation, too, and the woodwinds are given varied and luscious responsibilities throughout. The movement ends with the "Osanna," repeating the music of the "Pleni sunt coeli."

Haydn divides his **Agnus Dei** into two parts. The first of these is traditionally a prayer for the remission of sins, and is often set to highly poignant music, but Haydn's final thoughts on the subject are delicate and gentle, though not without some remarkable harmonic surprises and an apparent movement from G major in the opening to G minor. But the biggest surprise comes at the end, when, instead of bringing a full cadence in G minor, and silence, the trumpets and horns suddenly add their voices to the strings and woodwinds with a unison D in a new tempo, Allegro con spirito. After a few bars, an F is added. We are still unsure as to what key we are intended to be in until the timpani enter with an electrifying B-flat to assert the home key of the entire composition, an unexpectedly brilliant closing movement for **Dona nobis pacem**. The final prayer for peace, after all, is usually either hushed or anguished. But for Haydn's last completed major work, it is buoyant and joyous, as if he felt that the mere act of uttering the prayer assured its fulfillment. There is one brief passage of ominous doubt before all ends in a blaze of triumph. And Haydn could follow his lifelong practice one final time, of signing the last page of a work with his private prayer of gratitude, "*Laus Deo*."

—S.L.

Text for the Mass begins on the next page.

KYRIE

Kyrie eleison.	Lord, have mercy upon us.
Christe eleison.	Christ, have mercy upon us.
Kyrie eleison.	Lord, have mercy upon us.

GLORIA

Gloria in excelsis Deo,	Glory be to God on high,
et in terra pax hominibus	and on earth peace to men
bonae voluntatis.	of good will.
Laudamus te, benedicimus te,	We praise thee, we bless thee,
adoramus te, glorificamus te.	we worship thee, we glorify thee.

GRATIAS AGIMUS TIBI

Gratias agimus tibi	We give thanks to thee
propter magnam gloriam tuam.	for thy great glory.
Domine Deus, rex coelestis,	Lord God, heavenly king,
O Deus Pater omnipotens,	God the Father almighty,
Domine Fili unigenite	O Lord, the only-begotten son
Jesu Christe,	Jesus Christ,
Domine Deus, Agnus Dei,	O Lord God, Lamb of God,
Filius Patris,	Son of the Father,
Qui tollis peccata mundi,	that takest away the sins of the world,
miserere nobis,	have mercy upon us,
suscipe deprecationem nostram.	receive our prayer.
Qui sedes ad dexteram Patris,	Thou that sittest at the right hand of
miserere nobis.	God the father, have mercy upon us.

QUONIAM TU SOLUS SANCTUS

Quoniam tu solus sanctus,	For thou alone art holy;
tu solus Dominus,	thou only art the Lord;
tu solus altissimus	thou only, O Jesus Christ, art
Jesu Christe,	most high,
Cum sancto Spiritu	With the Holy Ghost,
in gloria Dei Patris, Amen.	in the glory of God the Father, Amen.

CREDO

Credo in unum Deum,	I believe in one God,
Patrem omnipotentem,	the Father Almighty,
factorem coeli et terrae,	maker of heaven and earth,
visibilium omnium et invisibilium,	and of all things visible and invisible,
Et in unum Dominum Jesum Christum,	and in one Lord, Jesus Christ,
Filium Dei unigenitum;	the only-begotten Son of God,
et ex Patre natum ante omnia saecula;	begotten of his Father before all
Deum de Deo, lumen de lumine,	worlds, God of God; light of light,
Deum verum de Deo vero;	very God of very God;
genitum, non factum,	begotten, not made,
consubstantialem Patri,	being of one substance with the Father,
per quem omnia facta sunt;	by whom all things were made;
qui propter nos homines	who for us men
et propter nostram salutem	and for our salvation
descendit de coelis.	came down from heaven.

ET INCARNATUS EST

Et incarnatus est de Spiritu Sancto	And was incarnate by the Holy Ghost
ex Maria virgine, et homo factus est.	of the Virgin Mary, and was made man.
Crucifixus etiam pro nobis,	And was crucified also for us,
sub Pontio Pilato passus	under Pontius Pilate he suffered
et sepultus est.	and was buried.

ET RESURREXIT

Et resurrexit tertia die	And the third day he rose again
secundum scripturas;	according to the Scriptures
et ascendit in coelum,	and ascended into heaven,
sedet ad dexteram Patris;	and sitteth at the right hand of the Father;

ET ITERUM VENTURUS EST

et iterum venturus est cum gloria	and he shall come again with glory
judicare vivos et mortuos;	to judge the quick and the dead;
cuius regni non erit finis.	whose reign shall have no end.
Et in Spiritum sanctum,	And in the Holy Ghost,
Dominum et vivificantem,	the Lord and Giver of life,
qui ex Patre Filioque procedit,	who proceedeth from the Father to the
qui cum Patre et Filio simul	Son, who with the Father and the Son
adoratur et conglorificatur,	together is worshipped and glorified,
qui locutus est per Prophetas.	who spake by the Prophets.
Et unam sanctam catholicam et	And in one holy catholic and
apostolicam ecclesiam.	apostolic church.
Confiteor unum baptisma in	I acknowledge one baptism for the
remissionem peccatorum.	remission of sins,
Et expecto resurrectionem mortuorum,	And I look for the resurrection of the dead,
et vitam venturi saeculi. Amen.	and the life of the world to come. Amen.

SANCTUS

Sanctus, sanctus, sanctus, Dominus	Holy, holy, holy is the Lord
Deus Sabaoth.	God of hosts.
Pleni sunt coeli et terra gloria eius.	Heaven and earth are full of his glory.
Osanna in excelsis.	Hosanna in the highest.

BENEDICTUS

Benedictus qui venit in nomine	Blessed is he that cometh in the name of
Domini.	the Lord.
Osanna in excelsis.	Hosanna in the highest.

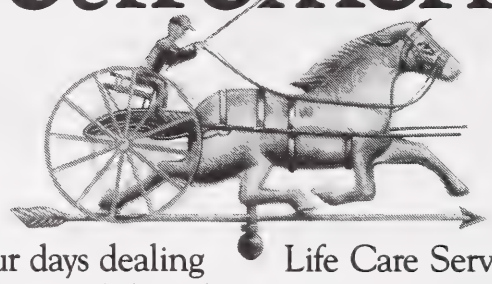
AGNUS DEI

Agnus Dei, qui tollis peccata mundi,	O Lamb of God, that takest away the sins
miserere nobis,	of the world, have mercy upon us,
Agnus Dei, qui tollis peccata mundi,	O Lamb of God, that takest away the sins
	of the world,

DONA NOBIS PACEM

dona nobis pacem.	grant us peace.

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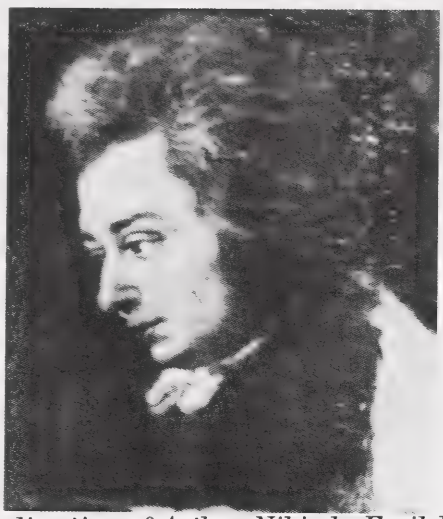
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Wolfgang Amadè Mozart
Symphony No. 41 in C, K.55, *Jupiter*



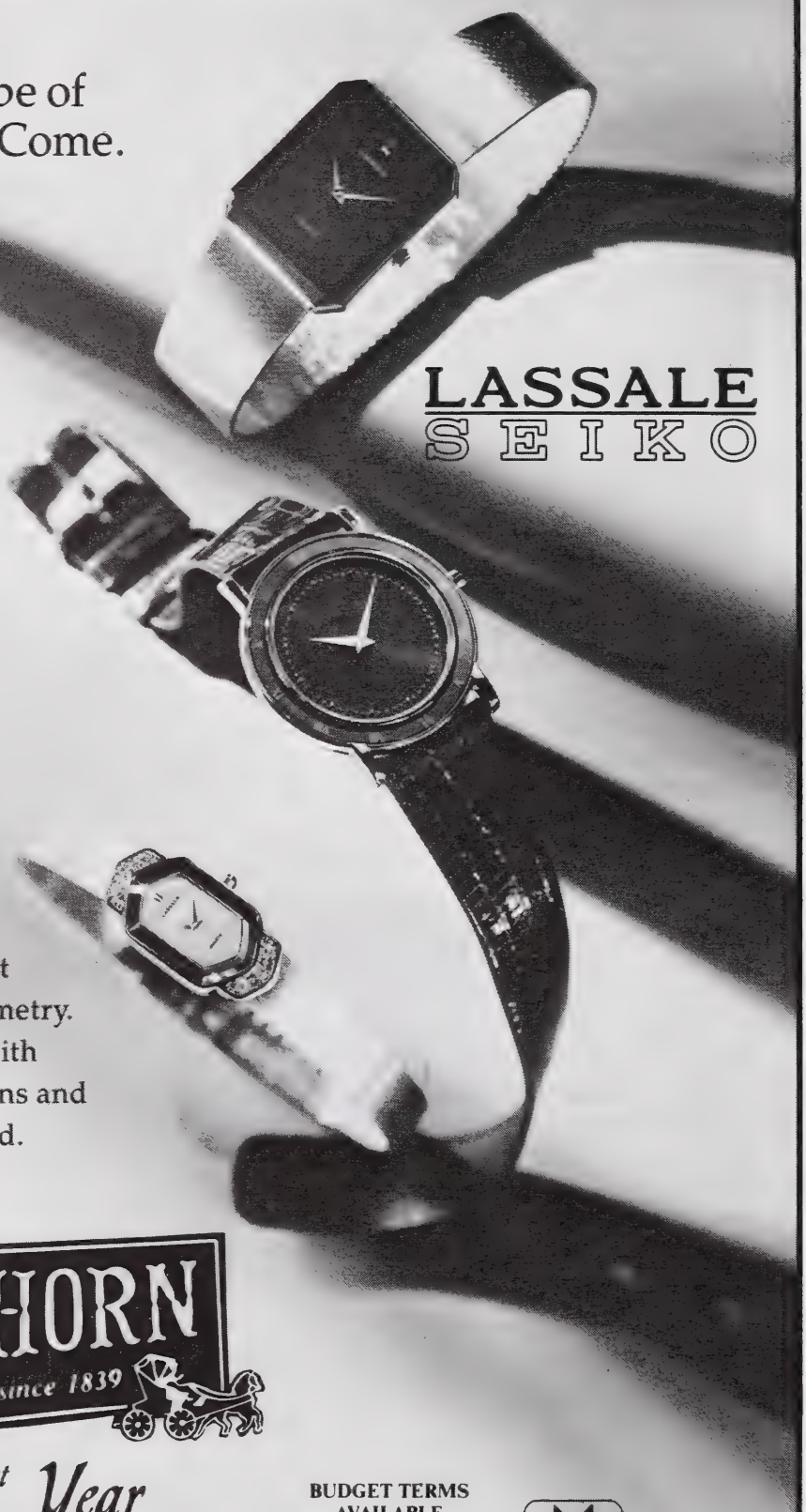
Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed his Jupiter *Symphony (the nickname, though, is not Mozart's) on August 10, 1788. That summer also saw the completion of his symphonies 39 and 40. The date of the first performance is not known. Henry Schmidt introduced the symphony in America at an Academy of Music concert at the Boston Odeon on January 7, 1843. Wilhelm Gericke conducted the Boston Symphony Orchestra in its first performance of the* Jupiter *on 6 February 1885. It has also been performed on BSO concerts under the direction of Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Vladimir Golschmann, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Georg Semkow, Jorge Mester, Bruno Maderna, Eugen Jochum, David Zinman, Joseph Silverstein, Neville Marriner, Kurt Masur, Christoph Eschenbach, Seiji Ozawa, who led the most recent subscription performances in April 1988, and Roger Norrington, who led the most recent Tanglewood performance in July 1989. The score calls for flute, two each of oboes, bassoons, horns, and trumpets, plus timpani and strings.*

From time to time in the history of music we are confronted with a case of such astonishing fluency and speed of composition that we can only marvel: Handel composing his *Messiah* almost in less time than it would take a copyist to write it out, then, after taking a week off, beginning the composition of his dramatic oratorio *Samson*, also completed in less than a month; Johann Sebastian Bach turning out church cantatas that were planned, composed, rehearsed, and performed all between one Sunday and the next for week after week during his first years in Leipzig; Mozart writing his *Linz* Symphony, K.425, "at breakneck speed" in a matter of days because the opportunity for a performance arose suddenly while he was traveling and had no other symphony at hand. But few examples of such high-voltage composition are as impressive as Mozart's feat in the summer of 1788, composing his last three symphonies along with a number of smaller pieces in something under two months.

In the case of the symphonies, our awe stems not so much from the sheer speed with which the notes were put down on paper or even from the evident mastery displayed in the finished works, but rather from the extraordinary range of mood and character represented in these three symphonies. We'd be hard put to find three more strikingly varied works from the pen of a single composer; how much more miraculous it is, then, that the three symphonies were written almost at one sitting, and not in the happiest of circumstances.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three-and-a-half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts) and he was writing a sheaf of piano concertos and other works. That was, perhaps, the happiest year of his life, certainly the most remunerative. But he seems to have been the sort of openhanded and generous type who could never stop spending money faster than he earned it,

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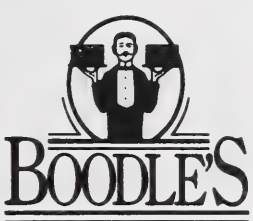
and when the Viennese public found other novelties for their amusement, Mozart's star began to fall.

He had hoped to obtain financial stability through his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other composers, more conventional and more influentially placed, had their own fish to fry and were not interested in supporting Mozart. (There is, incidentally, no evidence that Mozart ever suffered from the active opposition of the court composer Salieri, or that Salieri was jealous of Mozart's genius—though he ought to have been! Peter Shaffer's *Amadeus* is superb drama but seriously contorted, even falsified, history, as the dramatist himself knew perfectly well.) Then came *Don Giovanni*, composed for the citizens of Prague, who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in 1787, the first Viennese performances the following spring did not attract much attention; the piece was simply too serious to suit the taste of the court. Neither opera, then, had much improved the Mozart family exchequer, and by early June 1788, only weeks after the Vienna performance of *Don Giovanni*, Mozart was forced to write to his friend and fellow Mason, Michael Puchberg, requesting the loan of 100 gulden. Again on June 17 he needed money to pay his landlord and asked Puchberg for a few

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hundred gulden more "until tomorrow." Yet again on the 27th he wrote to Puchberg to thank him for the money so freely lent him, but also to report that he needed still more and didn't know where to turn for it.

It is clear from these letters that Mozart was in serious financial difficulty (a situation that scarcely changed for the rest of his life). How astonishing, then, to realize that between the last two letters cited he composed the Symphony No. 39! This, the most lyrical of the final three symphonies, gives no hint of the composer's distraught condition (thus eloquently disproving the old romantic fallacy that a composer's music was little more than a reflection of his state of mind).

Mozart's attempt to improve his family's situation during this difficult summer is clearly apparent in the "minor" works he was composing along with the three symphonies. They are all either educational pieces, which could serve students well, or small and easy compositions that might be expected to have a good sale when published. But it is hardly likely that Mozart would have composed three whole symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. His first letter to

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Puchberg referred to "concerts in the Casino," from which he hoped to obtain subscription money in order to repay his debts. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts. But, as far as we know, the concerts never took place. We can only be grateful that the symphonies were composed in any case.

Symphony No. 41 came immediately after the G minor symphony, K.550, a work filled with the intense passion that Mozart always associated with that key. Having gotten that out of his system, though, he turned directly to a work as different as can be imagined, a major-key symphony of festive formality, completed on 10 August. The nickname *Jupiter* was not attached to this piece until after Mozart's death (no one seems to know where it came from). Like many inauthentic nicknames for musical compositions, it sticks mainly because it is convenient.

Mozart begins with two brief, strikingly contrasted ideas: a fanfare for the full orchestra followed immediately by a soft lyrical phrase in the strings. These two diverse ideas would seem to come from two different musical worlds, but presently Mozart joins them by adding a single counterpoint for flute and oboes. The motives continue to animate the discourse through the modulation to the dominant, and the presentation of the second theme. After a stormy passage for full orchestra, the skies clear again and Mozart presents a whistleable little tune to round off the end of the exposition and reinforce the new key. This tune was borrowed from an aria that Mozart had composed the preceding May (K.541); the words to which the tune appeared in the aria were

> *Voi siete un po tondo, mio caro Pompeo,*
> *l'usanze del mondo andate a studiar.*
> (You are a little dense, my dear Pompeo;
> go study the way of the world.)

The second movement seems calm and serene at the outset, but it becomes agitated as it moves from F major to C minor and introduces a figure that seems to change the meter from 3/4 to 2/4; when the thematic material returns, it is decorated in a highly ornate way. The passing chromatic notes so evident throughout the last two symphonies lend a slightly pensive air to the minuet of this one as well.

The finale is the most famous, most often studied, and most astonishing movement in the work. It is sometimes miscalled the "finale with a fugue." Actually there is no formal fugue here, although Mozart forms his themes out of contrapuntal thematic ideas of venerable antiquity, ideas that can and do combine with one another in an incredible variety of ways. But he lays out the movement in the normal sonata-form pattern, employing his thematic materials to signal the principal key, the modulation to the dominant, and the secondary key area. It sounds rather straightforward at first, but gradually we realize that this is going to be something of a technical showpiece. At the beginning of the development we hear some of the themes not only in their original form but also upside down. New arrangements of the material appear in the recapitulation, but nothing prepares us for the sheer tour de force of the coda, when Mozart brings *all* of the thematic ideas together in a single contrapuntal unity. The closing pages of Mozart's last symphony contain the very epitome of contrapuntal skill (something often decried as a dry and pedantic attainment) employed, most unexpectedly, in the service of an exciting musical climax. We end with a sensation produced by more than one passage in Mozart's works: everything fits; all the world is in tune.

—S.L.

More . . .

Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback), though frustrating to read since it is built up out of many short sections dealing primarily with Mozart's character, personality, and genius, provides a stimulating point of view for readers who have not followed the recent specialist literature on the composer. Just published in anticipation of this year's many commemorations of the 200th anniversary of the composer's death, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books), is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know. A distinguished roster of specialists writes about the historical background of Mozart's life, the musical world in which he lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable book. I know nothing quite like this for any other composer: detailed and scholarly for the specialist, wide-ranging, yet accessible for the general music-lover. The most thorough and extended discussion of Mozart's symphonies is Neal Zaslaw's splendid new book, *Mozart's Symphonies* (Oxford), which assembles just about everything known about each piece: its compositional history, performances in Mozart's day, and analytical commentary. There are chapters on the Mozart symphonies by Jens Peter Larsen in *The Mozart Companion*, edited by Donald Mitchell and H.C. Robbins Landon (Norton paperback), and by Hans Keller in *The Symphony*, edited by Robert Simpson (Pelican paperback). Donald Francis Tovey's analysis of the *Jupiter* Symphony is to be found in his *Essays in Musical Analysis* (Oxford paperback).

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It was the Mozart symphonies in the historical-instrument performances by the Academy of Ancient Music under the direction of Christopher Hogwood (Oiseau-Lyre) that sparked the modern interest in attempts to reconstruct the historical styles, sounds, and settings of the classical repertory, including the number of players and their physical placement (neither size nor arrangement was standardized in Mozart's day, different cities and different ensembles having their own character, largely for accidental reasons). Hogwood's performances of the complete Mozart symphonies—including many more works than other "complete" sets—are available on seventeen compact discs divided into seven "volumes." The *Jupiter* is found in volume VI of the series; on a single compact disc, it is coupled with Symphony No. 34. Other conductors with sets of the traditional forty-one Mozart symphonies currently available include Erich Leinsdorf with the Philharmonic Symphony Orchestra of London (MCA, eight CDs) and Neville Marriner with the Academy of St. Martin-in-the-Fields (Philips, twelve CDs). For stylish performance with modern instruments, I would recommend Jeffrey Tate's reading with the English Chamber Orchestra (Angel, coupled with Symphony No. 40), Sir Colin Davis's with the Dresden State Orchestra (Philips, with Symphony No. 39), or Charles Mackerras's with the Prague Chamber Orchestra (Telarc, coupled with No. 40). And don't forget the version by George Szell and the Cleveland Orchestra on the budget Odyssey label (coupled with Symphony No. 40), also reissued on compact disc with the bonus of *Eine kleine Nachtmusik* (CBS).

Jens Peter Larsen's excellent Haydn article in The New Grove (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton, available in paperback). Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback) is a first-rate short introduction. The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it rather hard to digest. Highly recommended, though much more technically detailed, is *Haydn Studies*, edited by Jens Peter Larsen, Howard Serwer, and James Webster (Norton); it contains the scholarly papers and panel discussions held at an international festival-conference devoted to Haydn, at which most of the burning issues of Haydn research were at least aired if not entirely resolved. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking; also a Norton paperback). Martin Chusid analyzes the symphonic structure of the late masses in his article "Some observations on liturgy, text, and structure in Haydn's late masses" in *Studies in Eighteenth-Century Music: A Tribute to Karl Geiringer on his Seventieth Birthday* (George Allen & Unwin, out of print). The only recording of the *Harmoniemesse* currently available is a recording featuring the Slovak Philharmonic Orchestra and Chorus under the direction of János Ferencsik (Hungaroton), which I have not been able to hear. If Leonard Bernstein's old recording (CBS) with the New York Philharmonic, the Westminster Choir, and soloists Judith Blegen, Frederica von Stade, Kenneth Riegel, and Simon Estes is reissued on CD, it is worth getting.

—S.L.



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Music director of Philharmonia Baroque since 1985, Nicholas McGegan has helped establish this San Francisco Bay-area orchestra as the most prominent and most recorded period instrument orchestra in the United States. Equally active with modern orchestras, he regularly leads the symphonies of San Francisco, Detroit, and St. Louis, as well as the Los Angeles Chamber Orchestra. He currently serves as Baroque Artistic Consultant for the Santa Fe Chamber Music Festival, and in June 1990 he succeeded John Eliot Gardiner as music director of the Göttingen Handel Festival in West Germany. He is also the founder and director of the Arcadian Academy, a chamber ensemble made up of principal players from Philharmonia Baroque. Born in England and trained at Cambridge and Oxford universities as both musicologist and performer, Mr. McGegan has lived and worked in the United States for more than ten years. His opera credits range from *Ariodante* with John Copley at Santa Fe Opera and *Teseo* at PepsiCo Summerfare and the Boston Early Music Festival to his collaboration with Mark Morris for Handel's *L'allegro, il penseroso ed il moderato* at Brooklyn Academy's "Next Wave Festival." At the 1988 Nakamichi Festival in Los Angeles he led the first fully-staged American performance of Landi's *Il Sant'Alessio* with Philharmonia Baroque; the following summer he presented the American premiere of Handel's *Giustino* at the San Francisco Opera Center, again with Philharmonia Baroque. Upcoming plans include *La clemenza di Tito* at Scottish Opera and *Agrippina* at Göttingen in 1991, *The Beggar's Opera* at Santa Fe Opera in 1992, and *Ariodante* at English National Opera in 1993. Mr. McGegan began his 1990-91 concert season with an unscheduled tour in Germany at the Schleswig-Holstein Festival, when he stepped in at short notice for Trevor Pinnock to lead the Classical Band. The current season brings his debuts with the Houston, Minnesota, and Montreal symphonies, and return visits to San Francisco, St. Louis, Detroit, and the National Arts Centre Orchestra of Ottawa. Mr. McGegan records exclusively for Harmonia Mundi USA. Recent releases include Mozart's four horn concertos with Lowell Greer, and Handel's complete *Water Musick*, *La resurrezione*, and *Susanna*, which received a 1991 Grammy nomination. Mr. McGegan is making his Boston Symphony debut with these concerts.

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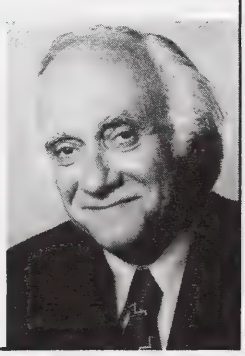
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Jeanne Ommerlé



Soprano Jeanne Ommerlé made her European debut at the Théâtre de la Monnaie in Brussels as soprano soloist in Mark Morris's ballet production based on Handel's *L'allegro, il penseroso ed il moderato*. Also at the Monnaie she appeared as Despina in *Così fan tutte*, in concert performances of Mozart arias under the musical direction of Sylvain Cambreling, and in *Parsifal*. Her 1990-91 season has included the American premiere of Mr. Morris's ballet, at the Brooklyn Academy of Music; Fauré's *Requiem* with Musica Sacra at Avery Fisher Hall; Dallas Opera performances as Gretel in a new production of *Hänsel und Gretel* directed by John Copley; and Boston Opera Theater appearances as Susanna in the Peter Sellars production of *Le nozze di Figaro*, which she had previously performed at PepsiCo Summerfare, in Vienna, where it was filmed for broadcast on PBS' "Great Performances" series, and in Paris. Also this season she makes her debut with Atlanta Opera, as Oscar in *Un ballo in maschera* under the direction of William Fred Scott. Previous engagements have included frequent appearances with Boston's Handel and Haydn Society, performances with Musica Sacra at Avery Fisher Hall in New York, appearances with the Opera Company of Boston in roles including Pamina in *Die Zauberflöte* and Sophie in *Der Rosenkavalier*, her Cincinnati Symphony debut in *Carmina burana* under the direction of James Conlon, and the role of Ilia in *Idomeneo* with Roger Norrington at the Boston Early Music Festival. She has also performed with the San Francisco Symphony, the Washington Choral Society, Lake George Opera, and Cleveland Opera. In concert performances, she has sung with the Boston Symphony Orchestra (in Fauré's *Requiem* under Seiji Ozawa, at the Worcester Festival in 1978), the New York Philharmonic, the Louisville Orchestra, and at the Newport Music Festival. She has recorded an album of songs by Sir Arthur Sullivan, entitled "Sweethearts," with baritone Sanford Sylvan for Northeastern Records and has recently recorded songs by Hugo Wolf under the auspices of Monadnock Music. A native of Kansas, Ms. Ommerlé is the recipient of grants from the William Matheus Sullivan Foundation.

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D'Anna Fortunato



Mezzo-soprano D'Anna Fortunato is in demand from coast to coast for appearances in opera, recital, and with symphony orchestra. She has appeared with the New York Philharmonic, the Cleveland Orchestra, and the symphony orchestras of Detroit, Pittsburgh, Atlanta, Houston, Dallas, Minnesota, and Louisville, among others. She made her Boston Symphony debut in February 1972, in Mozart's *Requiem*, and has appeared with the orchestra on numerous occasions since then, including performances as Orfeo in Gluck's *Orfeo ed Euridice* in March 1980 and most recently as Mistress Page in act III of *Falstaff* on last summer's gala BSO concert celebrating the fiftieth anniverary of the Tanglewood Music Center, of which she is an alumna. Her performance of Berio's *Folksongs* with the New Jersey Symphony under Hugh Wolff was featured on WNET-TV's "Summerfare" series. As a concert and oratorio soloist, Ms. Fortunato has appeared internationally, with such groups as the Chamber Music Society of Lincoln Center, St. Luke's Ensemble, Clarion Music Society, Bach Aria Group, Bach Choir of Bethlehem, New York's Musica Sacra, St. Cecilia Chorus, and the Boston Camerata. Festival engagements have included Marlboro, Blossom, the Casals Festival, Brattleboro, Tanglewood, the Bach Festival of Rome, and Monadnock. She has been acclaimed in leading operatic roles with New York City Opera, Glimmerglass Opera, Kentucky Opera, the Opera Company of Boston, the Monadnock Festival, Connecticut Grand Opera, and Rochester Opera Theater. Ms. Fortunato has recorded for Harmonia Mundi, Nonesuch, Music Masters, and Vox. Her award-winning interpretation of Dido in Purcell's *Dido and Aeneas*, for Harmonia Mundi, was cited in *Opera on Record* as one of the best on record. For Northeastern Records she has recorded songs by Charles Loeffler and an album of songs by Amy Beach; the latter was named a "Best Record of the Year" by the New York *Times*, the Boston *Globe*, and *New York* Magazine. Ms. Fortunato constantly explores new and unusual repertoire. She has researched and performed little-known vocal works of Franz Liszt and such women composers as Clara Schumann, Fanny Mendelssohn, and Amy Beach. Composers John Harbison, Stephen Albert, and John Heiss have chosen her for premiere performances of their works. Born in Pittsburgh to parents of Italian and German descent, Ms. Fortunato studied at the New England Conservatory of Music with Gladys Miller.

Jeffrey Thomas



Making his Boston Symphony debut this week, tenor Jeffrey Thomas has performed with Philharmonia Baroque in San Francisco, the Smithsonian Chamber Players in Washington, D.C., the Handel and Haydn Society in Boston, the Bach Ensemble, the Nakamichi Festival in Los Angeles, at Chicago's Grant Park, and with other orchestras throughout the country. International credits include the New Japan Philharmonic, the Vienna Symphony, the Festwoche der Alten Musik in Innsbruck, and the Teatro Degollado in Guadalajara, Mexico. Conductors with whom he has worked include Seiji Ozawa, Edo de Waart, Christopher Hogwood, Ton Koopman, Gustav Leonhardt, Nicholas McGegan, Anthony Newman, Roger Norrington, Andrew Parrott, Simon Preston, Robert Shaw, and David Zinman. His engagements during the 1990-91 season include the world premiere of *The Auden Poems*, a song cycle for tenor by Ned Rorem, plus appearances as featured soloist at the Berkeley Festival, the Nakamichi Baroque Festival in Los Angeles, the "Next Wave Festival" at the Brooklyn Academy of Music, and on a United States tour with Andrew Parrott and the Taverner Players. He also appears with the symphony orchestras of Detroit and San Francisco. Mr. Thomas made his operatic debut at the 1981 Spoleto USA Festival. He made his San Francisco Opera debut shortly thereafter in *Die Meistersinger* and was awarded one of that company's prestigious Adler Fellowships. While a member of the San Francisco Opera Company for three years, he sang leading roles in productions ranging from Cavalli's

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L'Ormindo to Britten's *The Rape of Lucretia*. He made his first European appearance at the Landestheater in Innsbruck in 1983; a year later he sang the leading role of Renaud in Gluck's *Armide* at the Opera Lirico in Bologna. Mr. Thomas is also an avid exponent of contemporary music, having recently performed Stravinsky's *Persephone*, Penderecki's *Dies Irae*, and Imbrie's *Prometheus Bound*. As recitalist, he has premiered song cycles by several contemporary composers, including two cycles written especially for him. He has performed Lieder recitals at the Smithsonian and song recitals at various universities and appears regularly with his own vocal chamber music ensemble, "L'Aria Viva!" He has presented master classes recently at the New England Conservatory and at Washington University; in 1989 he was artist-in-residence at the University of California. He has recorded for London/Decca, Harmonia Mundi USA, EMI, and the Smithsonian. A continuing recording project is a series of Bach cantatas for the Wild Boar label, with the American Bach Soloists, an ensemble formed by Mr. Thomas.

Nathaniel Watson



Baritone Nathaniel Watson has been acclaimed for his performances in a wide variety of musical styles. He was baritone soloist at Carnegie Hall in Beethoven's Ninth Symphony under the direction of Roger Norrington, leading to an additional performance with Norrington's own London Classical Players to close the 1989 PepsiCo Summerfare festival. A frequent guest with period-instrument ensembles, he has performed often with Concert Royal, the Studio de Musique Ancienne de Montréal, the Waverly Consort, and Toronto's Tafelmusik, whose recent Bach B minor Mass, led by Ton Koopman, was broadcast throughout Canada. Mr. Watson also appears regularly with major symphony orchestras, having made his debut last season with the Montreal Symphony, followed by a return engagement with David Zinman and the Baltimore Symphony in Beethoven's Mass in C. Besides his BSO appearances this week, this season's engagements have included the role of Pollux in Rameau's *Castor et Pollux* at Merkin Hall in New York with Concert Royal and performances of Mozart's *Requiem* in Toronto with Tafelmusik and Andrew Parrot. Born in Boston, Mr. Watson studied at the Eastman School of Music and at Yale University, where he won first prize in the Connecticut Opera Guild Competition in 1982. He also received fellowships to study at the Tanglewood Music Center and the Aspen Festival. His opera repertoire includes twenty roles, including Silvio in *I pagliacci*, Schaunard in *La bohème,* Ulysses in *Il ritorno d'Ulisse in patria*, Enrico in *Lucia di Lammermoor*, the Count in Mozart's *Le nozze di Figaro*, and Dandini in Rossini's *La Cenerentola*. He has played Sid in Britten's *Albert Herring* at the composer's own Aldeburgh Festival and performed the title role in Tchaikovsky's *Eugene Onegin* at the Banff Festival. Other operatic credits include Virginia Opera, Des Moines Metro Opera, the Opera Ensemble of New York, Whitewater Opera, and, in July 1981, as a Tanglewood Music Center Fellow, the role of Chernikovsky in scenes from *Boris Godunov* with the Boston Symphony Orchestra under Seiji Ozawa's direction at Tanglewood.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus celebrated its twentieth anniversary last season. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. In addition, the chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. An album of *a cappella* twentieth-century American music recorded at the invitation of Deutsche Grammophon was a 1979 Grammy nominee. Recordings with Seiji Ozawa and the Boston Symphony Orchestra currently available on compact disc include Strauss's *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Beethoven's Choral Fantasy with Rudolf Serkin, on Telarc; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on CBS Masterworks. The chorus's most recent release, on Philips, is Ravel's *Daphnis et Chloé*, with the Boston Symphony Orchestra under the direction of Bernard Haitink. They may also be heard on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops Orchestra. In June 1989 the Tanglewood Festival Chorus helped close a month-long International Choral Festival based in Toronto, performing music by Tallis, Ives, Brahms, and Gabrieli under John Oliver's direction and participating in the festival's closing performance, the Verdi *Requiem* with the Toronto Symphony under the direction of Charles Dutoit.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fourteenth season. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.



Tanglewood Festival Chorus
John Oliver, Conductor

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Deborah Bennett
Bonita Ciambotti
Deborah Coleman
Patricia Cox
Sarah Dorfman
Sandra Hammond
Cheri Hancock
Malinda Julien
Barbara S. MacDonald
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Betty Blume
Sharon Carter
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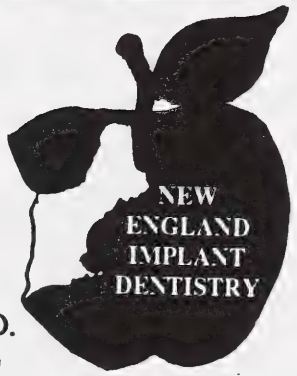
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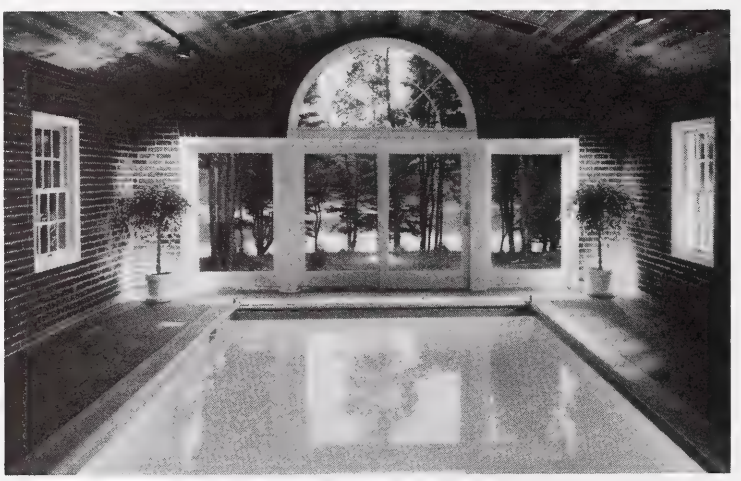
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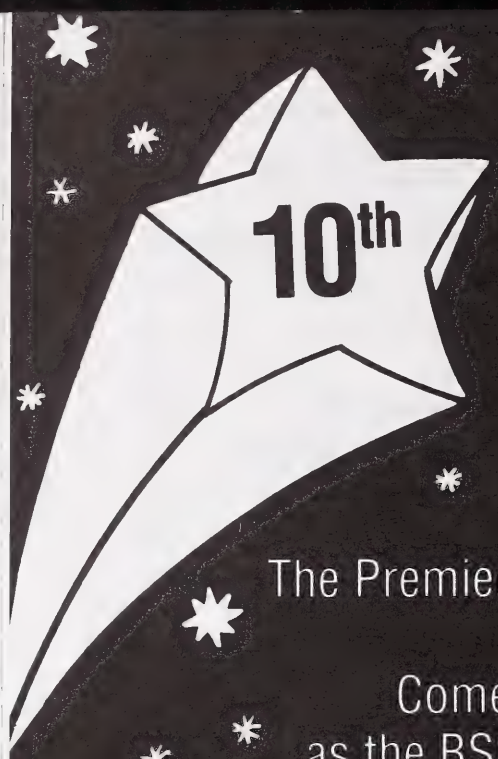
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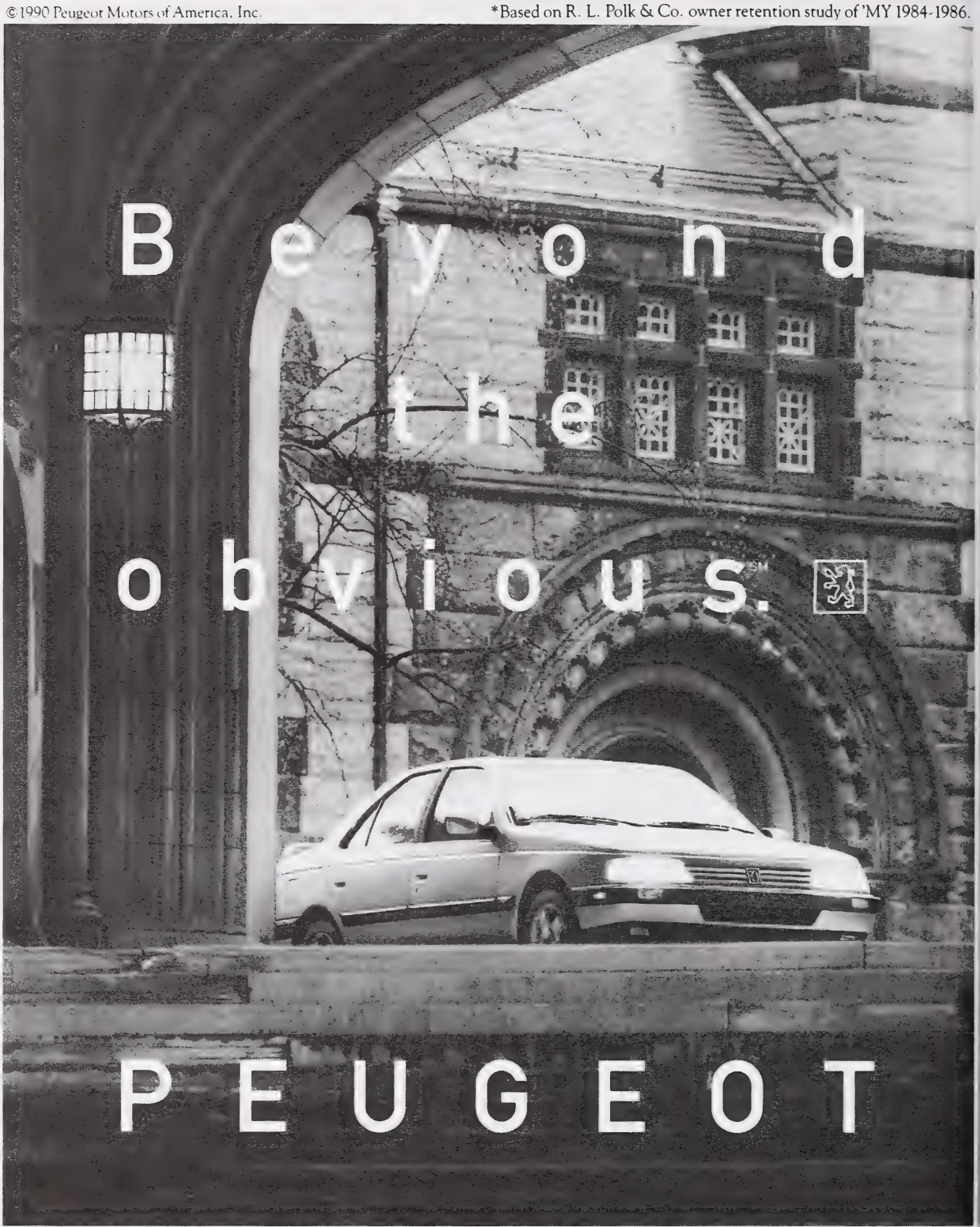
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Thursday, April 11, at 8
Friday, April 12, at 2
Saturday, April 13, at 8

SEIJI OZAWA conducting

BEETHOVEN — Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*

Allegro
Adagio un poco mosso
Rondo: Allegro ma non troppo

KRYSTIAN ZIMERMAN

INTERMISSION

BERLIOZ — *Symphonie fantastique: Épisode de la vie d'un artiste*, Opus 14

Reveries, passions
A ball
Scene in the country
March to the scaffold
Dream of a witches' sabbath

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Wednesday, April 10, at 7:30 p.m.
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'D'—April 11, 8-9:55
Friday 'A'—April 12, 2-3:55
Saturday 'A'—April 13, 8-9:55

SEIJI OZAWA conducting
KRYSTIAN ZIMERMAN, piano

BEETHOVEN	Piano Concerto No. 5, *Emperor*
BERLIOZ	*Symphonie fantastique*

Tuesday, April 16, at 7:30
Dress Rehearsal (reserved seating)
Thursday 'C'—April 18, 8-9:55
Saturday 'B'—April 20, 8-9:55

SEIJI OZAWA conducting
HILDEGARD BEHRENS, soprano
MIGNON DUNN, mezzo-soprano
RAGNAR ULFUNG, tenor
VINSON COLE, tenor
JORMA HYNNINEN, baritone

STRAUSS	*Salome*

Friday Evening—April 19, 8-9:50

SEIJI OZAWA conducting
MALCOLM LOWE, violin
JULES ESKIN, cello
ALFRED GENOVESE, oboe
RICHARD SVOBODA, bassoon

BEETHOVEN	Symphony No. 8
HAYDN	*Sinfonia concertante* for violin, cello, oboe, and bassoon
ROSSINI	Overture to *Semiramide*

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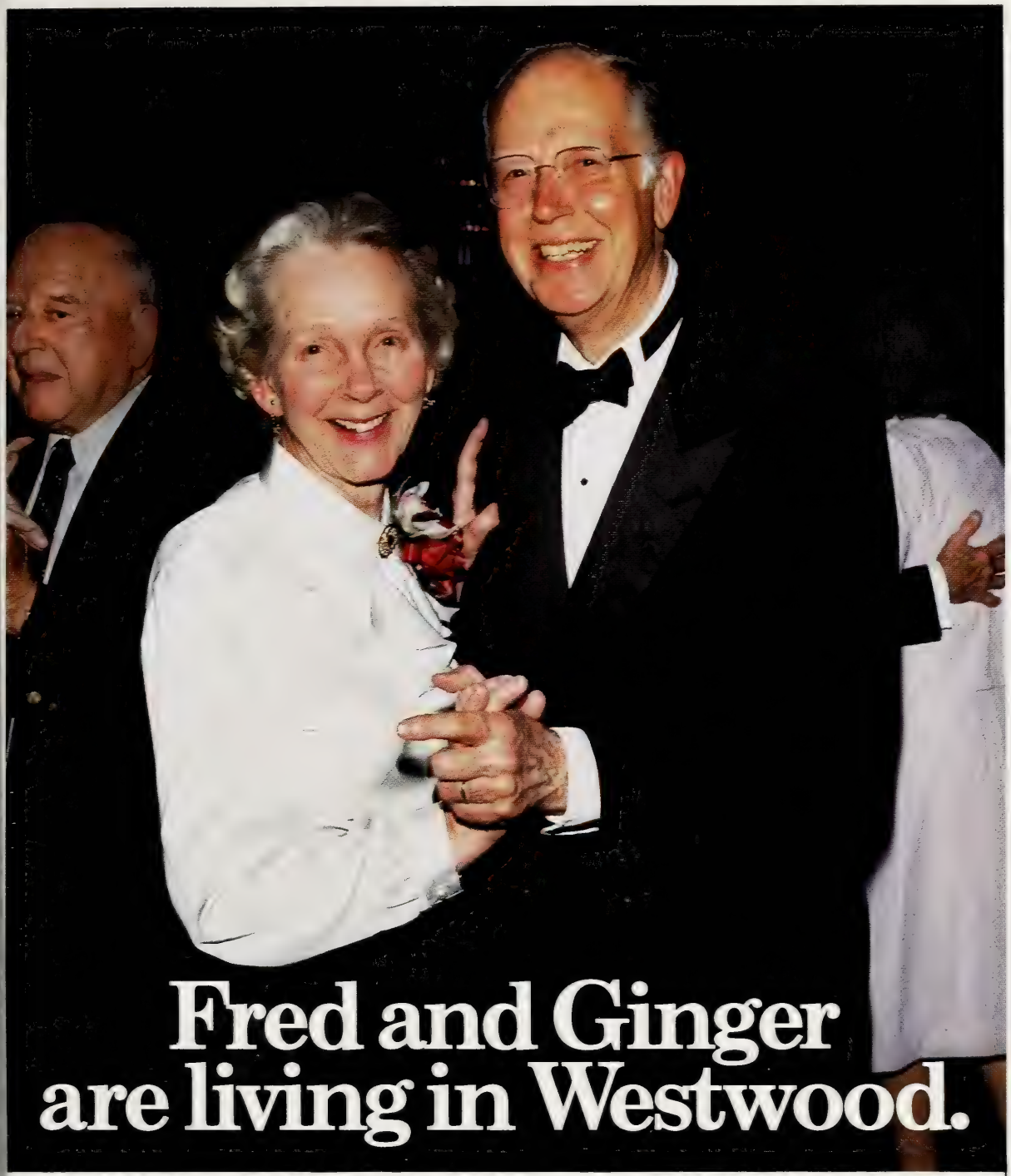
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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover shows part of an architect's rendering of Symphony Hall, with lettering for "The Boston Music Hall" visible above what was originally the main entrance on Huntington Avenue. The new building was never so named, however, since the old Music Hall, where the BSO performed until Symphony Hall opened in 1900, was not torn down as planned.

References furnished on request

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Friday-Afternoon Concert Named in Honor of Sheldon Rotenberg and William Pierce

This week's Friday-afternoon concert has been funded in part by a generous gift from Mrs. James H. Perkins to the Boston Symphony Annual Fund's Concert Sponsorship Program.

Mrs. Perkins holds the distinction of being the first woman elected to the BSO Board of Trustees, in 1962. She was also deeply involved in the Ford Foundation's fundraising efforts in the 1960s. For the past twenty-five years, Mrs. Perkins has continued to support the Boston Symphony Orchestra through generous financial commitments and ongoing involvement in Board-related activities.

The April 12 concert is the fifth concert named by Mrs. Perkins; this year she pays tribute to Sheldon Rotenberg and William Pierce. The previous four concerts included Doriot Anthony Dwyer's performance of Ellen Taaffe Zwilich's Flute Concerto, on the occasion of Ms. Dwyer's retirement from the orchestra; Strauss's *Elektra*; an appearance by guest soloist Murray Perahia; and Bach's B minor Mass.

Mrs. Perkins chooses to support the BSO through the Concert Sponsorship Program because of its direct relationship to the music; she notes that "it's great fun to be an Esterházy." For a gift of $25,000 to the Boston Symphony Annual Fund, the BSO will name a concert in tribute to, or in memory of, an individual you designate. For more information about this program, please contact the Annual Fund Office at (617) 638-9274.

A Tribute to the Calvert Trust

The appearances of Krystian Zimerman on April 11, 12, and 13 have been funded in part by The Calvert Trust Endowment Fund. The Calvert Trust was established in 1965 by the late Mrs. Ruth Crary Young and named in honor of her father, Calvert Crary. Mrs. Young was a faithful Friday-afternoon subscriber and dedicated Friend of the Boston Symphony Orchestra during her lifetime. The Fund was created in 1989 to support the appearance of a guest artist each season.

"Salome" Dress Rehearsal, Tuesday, April 16, at 7:30 pm

Tickets at $10 and $15 are on sale now at the Symphony Hall box office and through SymphonyCharge (266-1200) for a special, non-subscription dress rehearsal of Strauss's *Salome*. Seiji Ozawa will lead the Boston Symphony Orchestra, with soprano Hildegard Behrens as Salome, mezzo-soprano Mignon Dunn as Herodias, tenor Ragnar Ulfung as Herod, baritone Jorma Hynninen as Jokanaan, and tenor Vinson Cole as Narraboth. Please note that seating for this event, unlike the regular Open Rehearsals, will be reserved.

"Music Makers.BSO Profiles" Available Now at the Symphony Shop

Supported by a generous grant from NEC to celebrate its sponsorship of the BSO's North American tour this April and the European tour in August, "Music Makers.BSO Profiles" includes portrait photographs and up-to-date biographies of each BSO member, as well as Seiji Ozawa, John Williams, Harry Ellis Dickson, and the BSO's assistant conductors, librarians, and stage managers. The Boston Symphony Chamber Players and Tanglewood Festival Chorus are also included. Newly published, this handsome, 125-page book is available now at the Symphony Shop for a special introductory price of $7.95.

Charles Munch and the BSO on 1991 "Salute to Symphony" Compact Disc and Cassette

A special, limited-edition compact disc and cassette of historic broadcast performances by Charles Munch and the Boston Symphony Orchestra have been issued to commemorate the 100th anniversary of the birth of the former BSO music director. This 1991 "Salute to Symphony" gift incentive is available for your contribution of $50 to the orchestra ($40 for the cassette). Produced with the cooperation of WCRB, the album includes the "Royal Hunt and Storm" from Berlioz's *Les Troyens*, Fauré's *Pelléas and Mélisande* Suite, Franck's Symphonic Variations for piano and orchestra, with soloist Nicole Henriot-Schweitzer, and

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BSO to Tour North America April 22 through May 3, Sponsored by NEC

The Boston Symphony Orchestra will make its first transcontinental tour since 1981 from Monday, April 22, through Friday, May 3, with performances in Pittsburgh, Toronto, Chicago, New York, Cleveland, Los Angeles, San Francisco, and Tempe, Arizona. This North American tour—as well as the forthcoming European tour in August—is being sponsored by a generous grant from NEC, which previously sponsored the orchestra's Far East tour in 1989 and its 1988 European tour. Tour repertoire will include works by Bartók, Beethoven, Berlioz, Brahms, Haydn, Rossini, and Schnittke.

BSO Members in Concert

BSO principal trombone Ronald Barron appears in recital at Boston University's Tsai Performance Center, 685 Commonwealth Avenue in Boston, on Sunday, April 14, at 2 p.m., assisted by pianists Fredrik Wanger and Jane Wanger, and BSO percussionist Thomas Gauger. The program features Ellen Taaffe Zwilich's Trombone Concerto and works by Frank Campo and Boston-area composers Michael Weinstein and Richard Cornell. Admission is free. For more information call 353-3345.

BSO associate concertmaster Tamara Smirnova-Šajfar is soloist in Kurt Weill's Concerto for Violin and Wind Orchestra with the Pro Arte Chamber Orchestra, Gunther Schuller conducting, on Sunday, April 21, at 3 p.m., at Sanders Theater in Cambridge. Also on the program are Wilder's Serenade for Winds and Mozart's Serenade No. 10 in B-flat for thirteen instruments, K.361. Tickets are $22, $15, and $8. For further information, call 661-7067.

Max Hobart conducts the North Shore Philharmonic in "A Salute to Arthur Fiedler" with host/narrator Ron Della Chiesa on Sunday, April 21, at 3 p.m. at the North Shore Music Theater in Beverly, Massachusetts. For ticket information, call 1-631-6513.

Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday, April 24, and Friday, April 26, at 8 p.m. at the Old South Meeting House, 310 Washington Street. Soprano Andrea Bradford and baritone Robert Honeysucker are soloists in arias from Mozart's *Don Giovanni* on a program also including the opera's overture, Beethoven's Contredanses for Orchestra, and Haydn's Symphony No. 101, *The Clock*. Tickets are $18 and $12 ($8 students and seniors). For further information, call (617) 426-2387.

Ronald Feldman conducts the Berkshire Symphony on Saturday, April 27, at 8 p.m. in Chapin Hall at Williams College in Williamstown. BSO principal trombone Ronald Barron is featured in Ellen Taaffe Zwilich's Concerto for Trombone and Orchestra, on a program also including Brahms's *Tragic* Overture and Beethoven's Fifth Symphony. Tickets are $5, general admission. For more information, call (413) 597-2127.

Ticket Resale

Attention, BSO subscribers! If you have a ticket to a subscription concert that you will not be attending, you can benefit the BSO and a potential concertgoer by making your ticket available for resale. Simply call the Symphony Hall switchboard at (617) 266-1492 and give the operator your name and seat location. Besides bringing needed revenue to the orchestra, this allows someone to attend what might otherwise be a sold-out performance. You will receive a receipt in the mail acknowledging your tax-deductible contribution.

Art Exhibits in the Cabot-Cahners Room

For the seventeenth year, a variety of Boston-area galleries, museums, schools, and nonprofit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through May 13 are works from the Levinson/Kane Gallery of Boston, a contemporary fine art gallery that exhibits regional, national, and international art in all media. This will be followed by works by members of the Monotype Guild (May 13-June 10) and works from the Eliza Spencer Gallery (June 10-July 8). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

Seiji Ozawa



Now in his eighteenth year as music director of the Boston Symphony Orchestra, Seiji Ozawa was named the BSO's thirteenth music director in 1973, following a year as music adviser. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; four visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium. In December 1989 Mr. Ozawa and the orchestra traveled to Japan for the fourth time, on a tour that also included the orchestra's first concerts in Hong Kong.

Mr. Ozawa's recent recordings for Philips with the Boston Symphony Orchestra include Richard Strauss's *Elektra*, recorded during concert performances at Symphony Hall in Boston with Hildegard Behrens in the title role; and Mahler's First, Second (*Resurrection*), and Fourth symphonies, part of a continuing Mahler cycle on Philips that also includes the Symphony No. 8 (*Symphony of a Thousand*). Mahler's Fifth, Seventh, and Ninth symphonies, and his *Kindertotenlieder*, with Jessye Norman, have been recorded for future release. Mr. Ozawa's recent recordings with the Boston Symphony Orchestra for Deutsche Grammophon include Poulenc's *Gloria* and *Stabat mater* with soprano Kathleen Battle and the Tanglewood Festival Chorus, the two Liszt piano concertos and *Totentanz* with Krystian Zimerman, an album of music by Gabriel Fauré, and "Gaîté parisienne," an album of music by Offenbach, Gounod, Chabrier, and Thomas. Other Deutsche Grammophon releases include Prokofiev's complete *Roméo and Juliet*, Berlioz's *Roméo et Juliette* and *Damnation of Faust*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos. Also available are Schoenberg's *Gurrelieder*, on Philips; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS Masterworks; and Stravinsky's *Firebird*, on EMI/Angel.

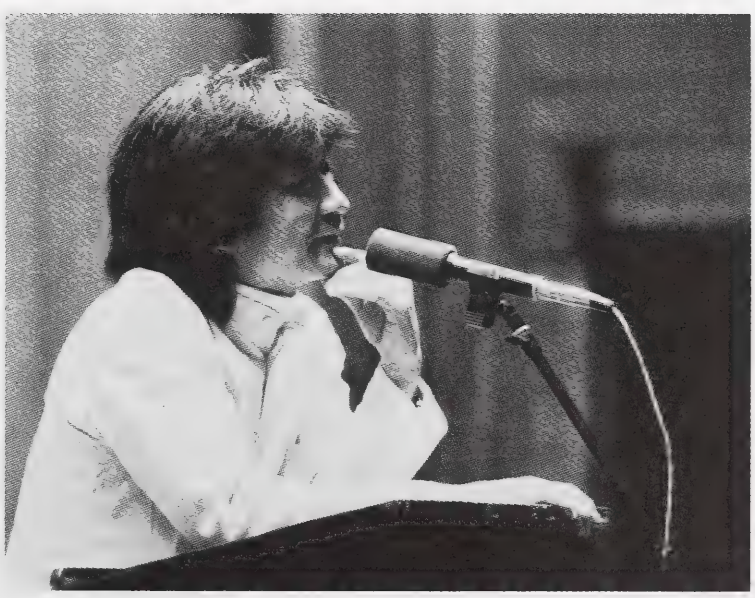
Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world

premiere of Olivier Messiaen's *St. Francis of Assisi*. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His opera recordings include Bizet's *Carmen* with Jessye Norman and the Orchestre National, on Philips, and *Les Contes d'Hoffmann* with Plácido Domingo and Edita Gruberova, on Deutsche Grammophon.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





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Music Director

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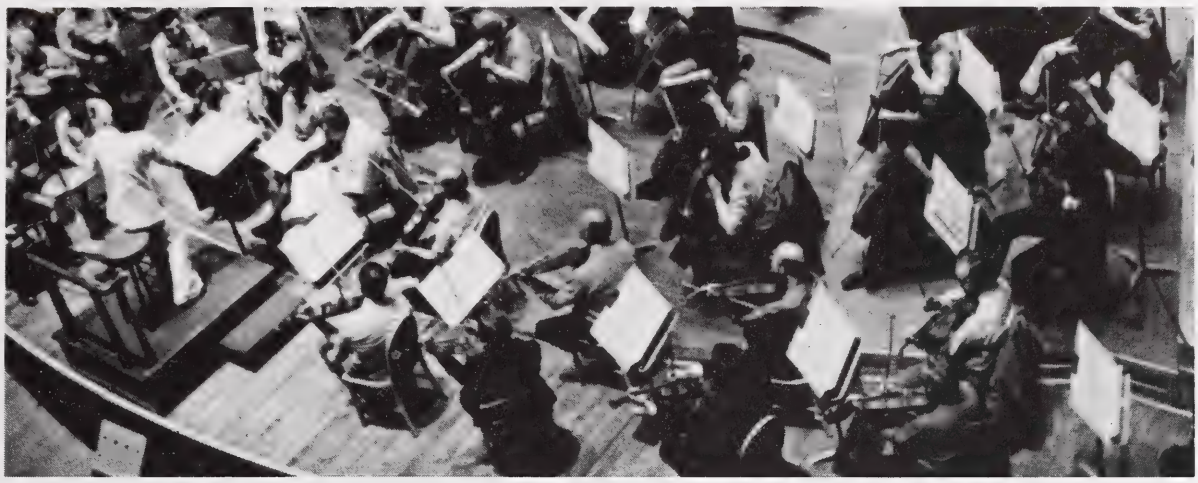
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Piccolo
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Arthur Press
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William Hudgins

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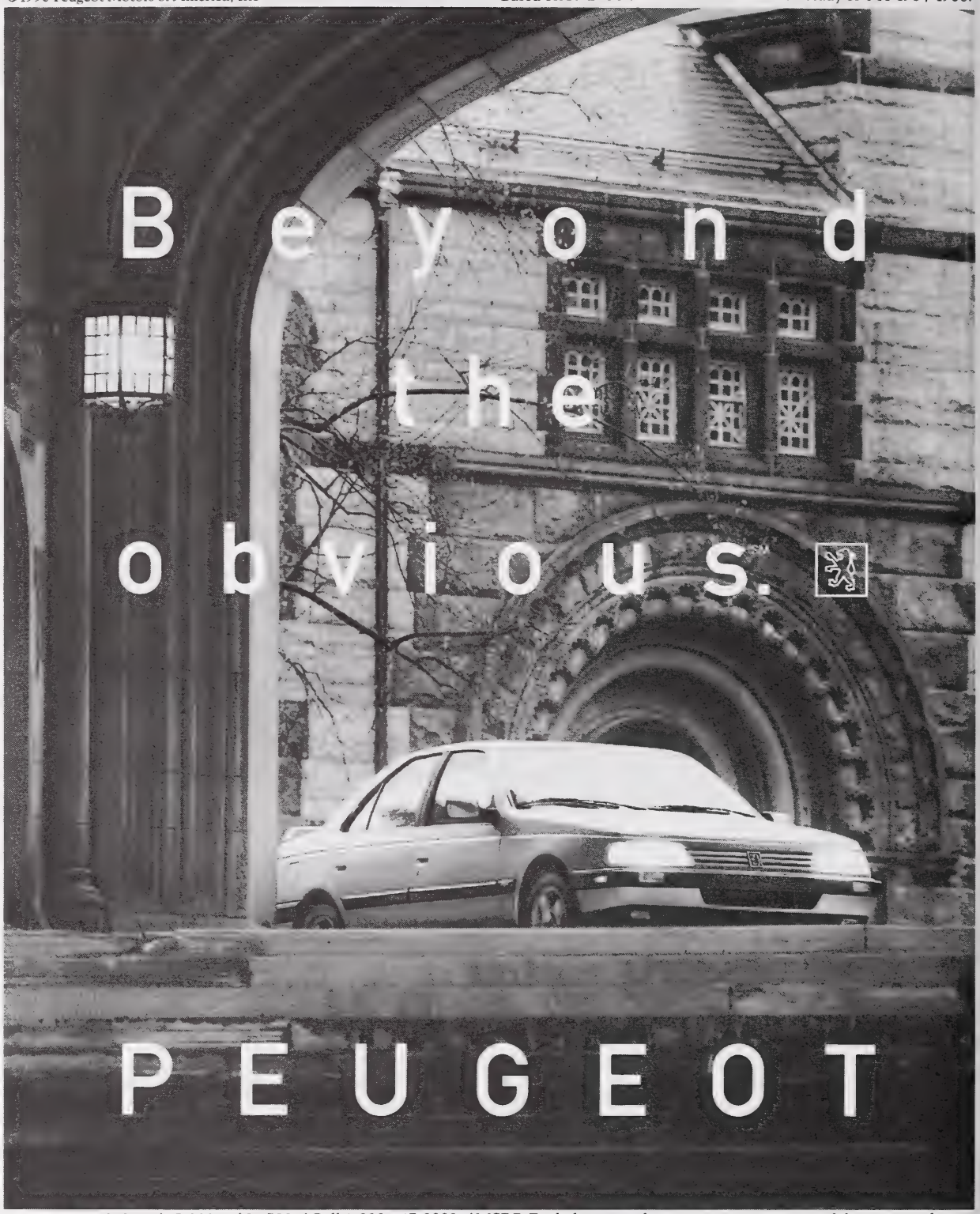
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Symphony Hall: A Hospitable House for Music

by Paul Goldberger

Symphony Hall is not Boston's grandest cultural building or its oldest, or even the most celebrated work in town by the architects McKim, Mead & White—the Boston Public Library at Copley Square must take that title. But Symphony Hall is probably the city's most beloved building, and with good reason: it is as gracious and hospitable a house for music as has been constructed anywhere in the United States, a building full of understanding of the nature of the city of which it is a part, and of the orchestra whose bodies and souls it contains.

Like the city itself, Symphony Hall seems plain at first glance, and becomes more remarkable with better acquaintance. The hall reveals only one of its treasures instantly, that of its splendid acoustics; the others are left to emerge over time. The building seems on first impression almost straitlaced, a bit hard and unyielding; it has none of the obvious lushness that characterized the old Metropolitan Opera House in New York, say, or so many other ornate halls of the late nineteenth century. By comparison to them, Charles McKim's classical design for Symphony Hall is not a little severe; there is relatively little ornament, and there is certainly no attempt to dazzle. Symphony Hall was not a hall for the social audiences of New York, who came to show off jewels more than listen to music, and thus required tiers of boxes, each decorated as a frame for the persons seated within; it was not a hall for Paris, either, where social customs were such that Charles Garnier, in his design for the Opera, felt obliged to include more space for promenading than space within the auditorium itself.

In Boston the priority was music. Yet McKim had no interest in a hall that was austere, and it was his genius to have been able to strike a balance between the serious instincts of this city on the one hand, and his own architectural impulses on the other. What emerged was a building and a hall that are remarkably comfortable places, not at all lush but not at all cold, either, warm and sympathetic throughout to the requirements of music.

A word, first, about the outside. It is of red brick with limestone trim, the combination of materials that characterizes Harvard and so much of Boston. McKim's starting point was clearly the stylistic vocabulary of Georgian-influenced Boston, and the building could sit beside any Georgian building without causing any sense of discord. But what is most special is the shape—the building looks like a great brick barn, with a central section containing the auditorium, topped by a shed roof, and lower wings running the length of both sides.

The effect is far less formal than that of most concerts halls; from a few blocks away on Massachusetts Avenue, which approaches the hall on a diagonal, Symphony Hall could almost be a vast warehouse or train station. It commands the view with a strong relaxed presence. From close up, the character still remains somewhat industrial; it is hard not to think of this building's exterior and general form as being as much in league with the great railway stations of its time as with the great concert halls. The façade decoration is spare, but effective—there is a shallow Ionic portico on the Huntington Avenue façade, which is the ceremonial front (most traffic in fact uses the plainer and friendlier side entrance under a marquee on Massachusetts Avenue), and above the portico is a fairly elaborate pediment. Much of the ornament here and elsewhere is "blind"—blank arches, blank doorways, blank oculi, placed on the façade as a simple and relatively inexpensive means of giving texture and a sense of the classical presence without becoming too ornate.

This is obviously not the work of the celebrated McKim, Mead & White partner

Stanford White, who was noted for an overflow of lyrical, light decoration, but it is not altogether typical of his more sober partner McKim, either. For Symphony Hall contains, in addition to its monumental, classical elements, a number of surprisingly plain ones. There are double-hung windows here and there on the outside, for example, and a couple of them even poke their way into the formal Huntington Avenue façade; they are, to late twentieth-century eyes, a delightful irony, a whimsical intrusion of an everyday esthetic into these grander precincts. The lobbies are quite understated, almost plain; and of course the very railroad station-like air of the exterior is itself an element uncharacteristic of McKim. (The railroad stations McKim did design, like Pennsylvania Station in New York, have much more of the elegance one normally associates with a concert hall.)

McKim had originally proposed something more elaborate—a hall that was based on a Greek theater, and thus had a shape quite different from the long rectangle of Symphony Hall's present auditorium. That would have involved more ornament as well, which would in all probability have strained the $750,000 construction and land acquisition budget; the main problem with the original shape, however, was that it did not seem appropriate acoustically. Symphony Hall is the first hall in the nation to have been designed in cooperation with an acoustical consultant, Wallace Sabine, a professor at Harvard, and by all accounts McKim appears to have welcomed this association with a representative of a new science. Sabine felt that the broader shape of McKim's earlier scheme, which had been untried in concert hall design, involved too much risk, and he was a major force in leading the architect to the Leipzig Gewandhaus, the proportions of which became the general model for Symphony Hall. Sabine's recommendations led also to certain specifics of the design of the hall itself, such as materials and seating arrangements.

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The hall was billed at the time of its opening in 1900 as representing the most advanced principles of acoustical science, and its success was, and remains, undisputed—it is a hall of rich, clear, warm sound, gracious and ample throughout. The acoustical science of Wallace Sabine was not as precise as that of acousticians today, yet its results were undoubtedly finer—only a handful of halls built in the past generation have equaled Symphony Hall in acoustical quality, and it is fair to say that none has exceeded it.

The sound fills the hall, yet it remains directional—one always senses its presence on, and from, the stage. There is a similar kind of emphasis visually—the stage (it is actually a platform, not a complete stage) and its gold proscenium anchor the hall, and control the space fully. The proscenium's decoration is somewhat more elaborate than that which is to be found elsewhere in the hall, but it is still understated; what could be more typical of this building—and of Boston—than to replace the long list of composers whose names are carved in the prosceniums of halls elsewhere with the single name of Beethoven?

The design of the hall is much like the design of the building itself: it is strength and understated elegance, joined neatly and with an air of self-assurance. The room is long and high, its walls consisting mostly of plaster painted a crisp, cool beige. There are niches at regular intervals high above the upper balcony level, and they contain classical statues that are not only fairly handsome in themselves, but provide a certain rhythm, a certain texture, to the walls, adding to the sense of serene strength. The ceiling is like a giant coffer-pattern made up of false ornamental beams, and it is broken by five huge, but still fairly simple, chandeliers. There are only a few touches of bright color—the red balcony rails and aisle carpeting, the gold trelliswork balcony fronts, the gold proscenium.

It is a hall of order and clarity above all, more so than any other concert hall in the United States. There is a sense throughout not only of good sound, but of the visual surroundings that are appropriate for good sound. McKim was able at Symphony Hall to create a place that has a strong presence, yet remains, in the final analysis, a background building. The architecture of Symphony Hall is at once powerful and discreet: it is the music which comes first, and the architecture does nothing but enhance our pleasure in it.

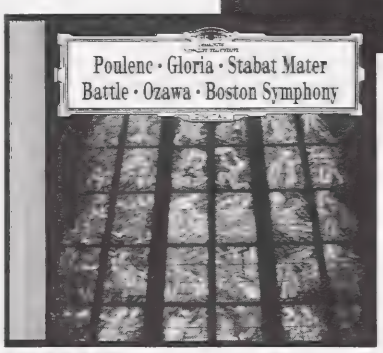
Paul Goldberger is Culture Editor of the New York *Times*. This article was printed originally in *The Boston Symphony Orchestra: The First Hundred Years*, published in October 1981 to celebrate the BSO's centennial.

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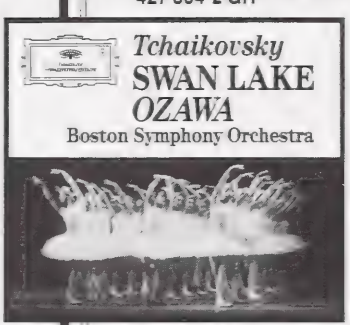


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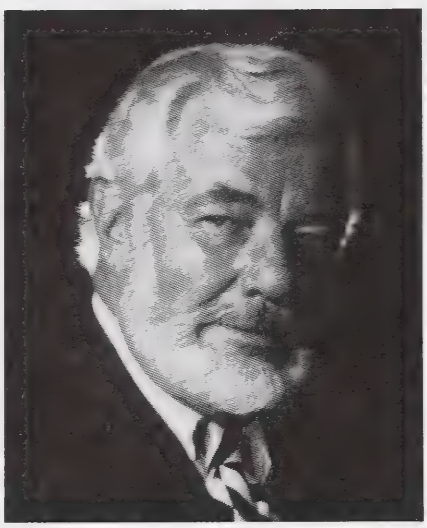
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Farewell and Thanks



Sheldon Rotenberg



William Pierce

Two valued family members are leaving the Boston Symphony Orchestra this year. Violinist Sheldon Rotenberg joined the Boston Symphony in 1948, during Serge Koussevitzky's final season as music director. Originally from Attleboro, Massachusetts, Mr. Rotenberg received his bachelor's degree from Tufts University in 1939. In 1940 he was a participant in the inaugural session of the Tanglewood Music Center; he was a fellowship student there the following summer as well. Following Army service as a captain in the Military Intelligence, Mr. Rotenberg continued his violin studies in Paris. Before joining the BSO, he was concertmaster of the Massachusetts National Youth Administration Orchestra conducted by Arthur Fiedler. In 1938 and 1941 he was a soloist with the Boston Pops Orchestra; he was a violinist for one season with the Indianapolis Symphony before enlisting in the Army. Mr. Rotenberg will retire at the end of the 1991 Tanglewood season, having been a member of the Boston Symphony Orchestra for forty-three years.

Also retiring this year is William Pierce, commentator of the BSO's radio and television broadcasts from Symphony Hall, and popularly known to millions of people across the country as "the voice of the Boston Symphony and the Boston Pops orchestras." A resident of Hingham, Mr. Pierce was an announcer for the WGBH Educational Foundation for thirty years and has been an employee of WCRB since 1982. He became the regular announcer for Boston Symphony broadcasts thirty-eight years ago, in the 1953-54 season, having served as a broadcast commentator since the early 1950s. A graduate of Bowdoin College in Maine, Mr. Pierce has taught courses in broadcasting at Emerson College and works privately as a tutor for dyslexic children.

Sheldon Rotenberg and William Pierce have devoted themselves to the Boston Symphony Orchestra for a combined total of more than 80 years. The value of their service to Boston's musical community is immeasurable. We extend our most sincere gratitude and wish them all the best.



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Adagio un poco mosso
Rondo: Allegro ma non troppo

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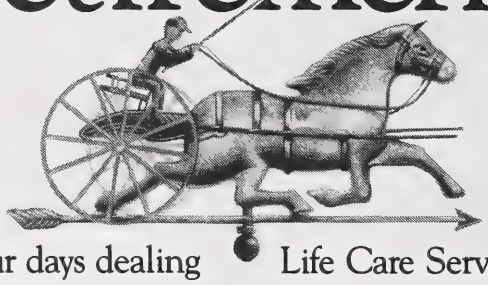
Ludwig van Beethoven
Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna, Austria, on March 26, 1827. He composed the Emperor *Concerto in 1809, but it was not performed in Vienna until early 1812. The first known performance was given in Leipzig on November 28, 1811, by Friedrich Schneider, with Johann Philipp Christian Schulz conducting the Gewandhaus Orchestra. The first American performance was given at the Music Hall in Boston on March 4, 1854, by Robert Heller, with Carl Bergmann conducting the orchestra of the Germania Music Society. Georg Henschel led the first Boston Symphony Orchestra performances of the* Emperor *Concerto in March 1882, during the BSO's first season, with soloist Carl Baermann. Wilhelm Gericke gave performances with Baermann, Carl Faelten, Adele aus der Ohe, Helen Hopekirk, Ignace Paderewski, Samuel Sanford, Frederic Lamond, and Ferruccio Busoni; Arthur Nikisch with Fanny Bloomfield-Zeisler, Franz Rummel, and Eugen D'Albert; Emil Paur with Baermann; Karl Muck with Paderewski, Harold Bauer, Teresa Carreño, and Leonard Borwick; Max Fiedler with Paderewski, H. Gebhard, Ernest Hutcheim, Busoni, Elizabeth Howland, and Wilhelm Backhaus; Otto Urack with Carreño; Henri Rabaud with Bauer; Pierre Monteux with Josef Hofmann, Bauer, and Claudio Arrau; Serge Koussevitzky with Alfred Cortot, Walter Gieseking, Hofmann, Egon Petri, Alexander Borovsky, and Nadia Reisenberg; Richard Burgin with Rudolph Ganz, Leonard Shure, Jesús María Sanromá, and Reisenberg; G. Wallace Woodworth with Rudolf Serkin; Charles Munch with Clifford Curzon, Lélia Gousseau, Robert Casadesus, Serkin, Arrau, and Eugene Istomin; Erich Leinsdorf with Arthur Rubinstein, Van Cliburn, and Grant Johannesen; Charles Wilson with Vladimir Ashkenazy; Max Rudolf with Serkin; William Steinberg with Rudolf Firkusny and Jerome Lowenthal; Eugene Ormandy with Philippe Entremont; Seiji Ozawa with Christoph Eschenbach; Colin Davis and Ferdinand Leitner also with Eschenbach; Seiji Ozawa and Joseph Silverstein with André-Michel Schub; Ozawa with Rudolf Serkin and Alexis Weissenberg; Christoph Eschenbach with Emanuel Ax; Kurt Masur with André Watts (the most recent Tanglewood performance, in July 1984); Ozawa with Murray Perahia (the most recent series of subscription performances, in October 1987); and Ozawa with Russell Sherman (the most recent performance, in March 1984). In addition to the solo piano, the score calls for flutes, oboes, clarinets, and bassoons in pairs, two horns, two trumpets, timpani, and strings.*

Beethoven's Fifth Piano Concerto, the last concerto that he was to complete (though he did get rather far advanced with one more essay in the genre in 1815, before breaking off work on it for good), was composed in the difficult year of 1809, a year that was much taken up with warfare, siege, and bombardments. The French erected a battery on the Spittalberg and began firing on the night of May 11—directly toward Beethoven's apartment, which happened to be in the line of fire. The composer took refuge in the cellar of his brother's house in the Rauhensteingasse, and he spent a miserable night protecting his sensitive ears from the damage of the concussions by holding a pillow over them. The Imperial family, including especially the emperor's youngest brother, the Archduke Rudolph, who had already become Beethoven's sole composition student and one of his strongest supporters and closest intimates, fled the city. One of the compositions of this period, directly expressing Beethoven's feelings for his young and cultivated patron, was the piano sonata later published as

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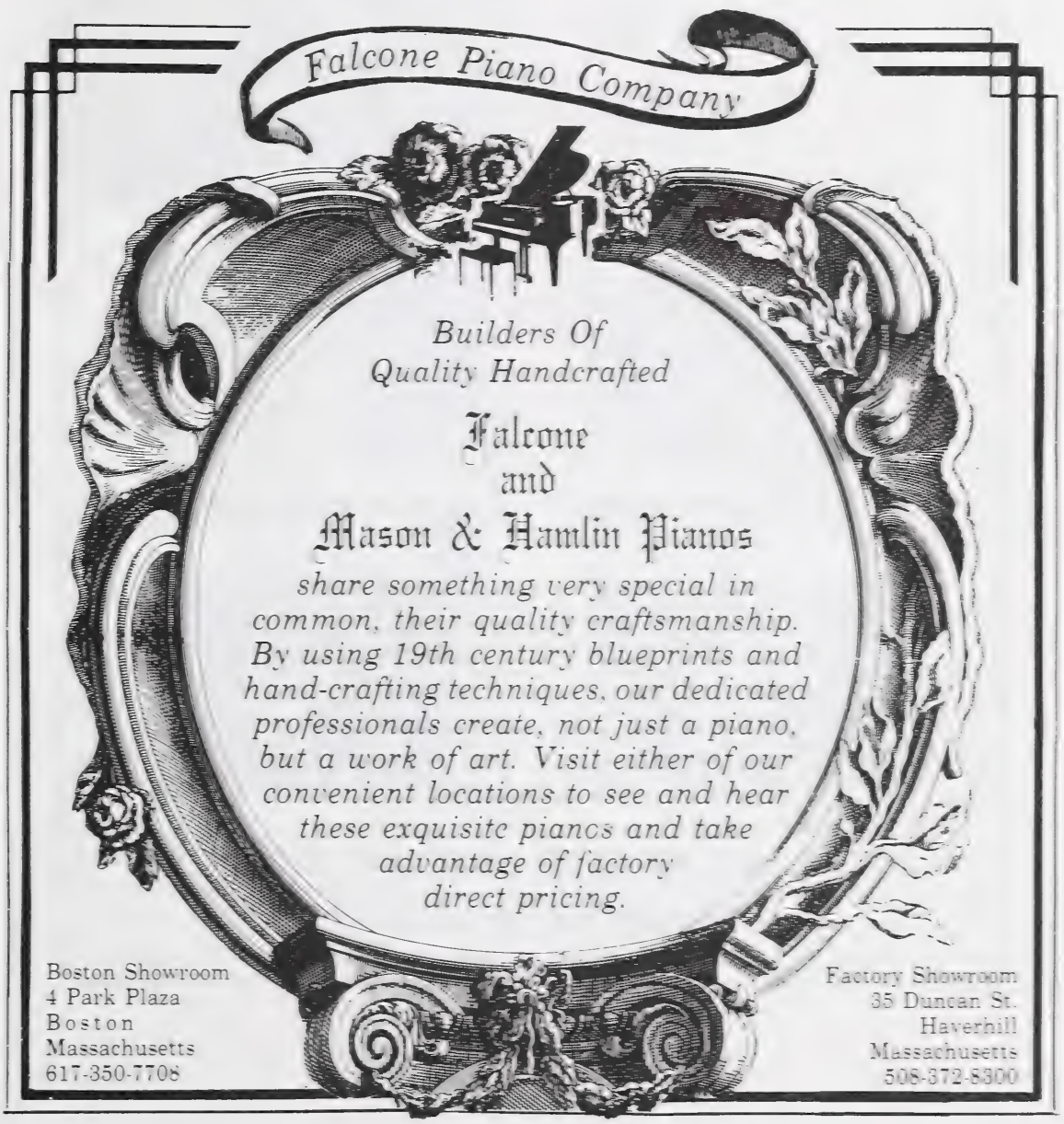
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Opus 81a, with the separate movements entitled "Farewell, absence, and return." About this time he also composed the *Harp* Quartet for strings, Opus 74, and completed the grandiose piano concerto published as Opus 73. All three of these works are in the key that apparently possessed Beethoven at the time, E-flat major (the same "heroic" key of his earlier Third Symphony).

The nickname of the concerto, the *Emperor*, takes on an ironic twist in these circumstances, since the emperor to whom it must refer is Napoleon, the man responsible for that miserable night in the cellar and the successive miseries of burnt houses and wounded civilians. But Beethoven never knew anything about the nickname, which is almost completely unknown in German-speaking countries. In fact, the origin of the nickname is still unknown.

The piece was successfully performed in Leipzig in 1810, but Beethoven withheld a Viennese performance for some three years after finishing it, possibly because he hoped that his steadily increasing deafness might abate enough to allow him to take the solo part. In the end his pupil Carl Czerny played the first Vienna performance, but this time it failed unequivocally. The fault was certainly not in the composition and probably not in the performance; most likely the audience, the "Society of Noble



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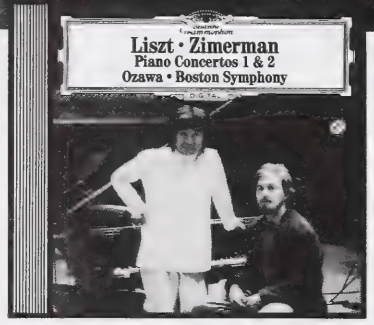
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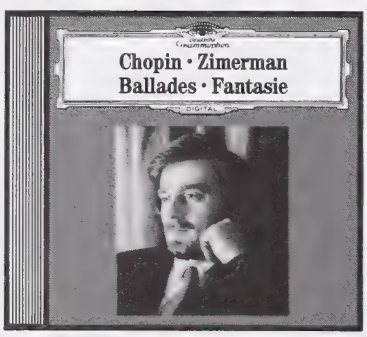




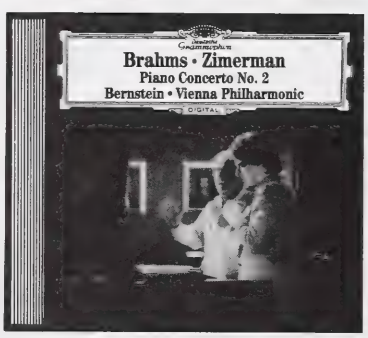
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Ladies for Charity," expected something altogether fluffier than this noble, brilliant, lengthy, and demanding new piece.

In many respects the *Emperor* Concerto is a throwback, after the incredibly original treatment of the relationship between soloist and orchestra to be found in the Fourth Concerto, to the grand virtuoso showpiece with the soloist representing a two-fisted hero who takes on the mighty orchestra against all odds. With elaborate bravura the piano rolls off chords, trills, scales, and arpeggios against three emphatic sustained chords in the orchestra, thus establishing the soloist's independence before he relapses into nearly a hundred measures of silence, while the orchestra sets out the two principal themes in an enormous orchestral ritornello. The first of these, a malleable idea that gives rise to most of the developmental motives of the score, yields after a brief transition to a new theme, first heard in the minor with staccato strings, a hesitant pianissimo march. But soon it shifts to the major, and the horns, imbuing it with rare warmth, take over the melody in a legato form. Motives from the first theme build to a martial peroration before the soloist enters with a chromatic scale to take over the narrative. Once the principal material has been briefly stated by the soloist, Beethoven at last gets on with the business of moving decisively away from the home key for a decorated version of the second theme in the unexpected key of B minor moving to B major (written as C-flat) before side-slipping suddenly to the "normal" second key, B-flat. From here on the development and recapitulation are built largely from the motives that grow out of the first theme, laid forth on the grandest scale with great nobility. The soloist throughout asserts his prerogative to mark the framework of the movement, bringing in the development (and later the coda) with a chromatic scale and the recapitulation with the same bravura gestures that opened the movement.

Just before the end of this enormous movement—it is longer than the other two put together—Beethoven introduces an entirely new wrinkle at the chord that was the traditional signal for the soloist to go flying off in improvisatory fireworks, however inappropriate they might be to the piece as a whole. Beethoven forestalls the insertion of a cadenza by writing his own, a procedure so unusual that he added a footnote to the score: "*Non si fa una Cadenza, ma s'attacca subito il seguente*" ("Don't play a cadenza, but attack the following immediately"). What follows is a short but well-considered working out of the principal idea with the orchestra joining in before long in the warm horn melody. (From this time on, Beethoven began to write cadenzas for his earlier concertos, too. Since he was no longer going to play them himself, he wanted to be sure that the cadenza offered was not an arbitrary intrusion into the musical fabric.)

The slow movement appears in the seemingly distant key of B, which was the very first foreign key to be visited in the opening movement. Now it serves to provide a short but atmospheric Adagio with elements of variation form. The rippling piano solo dies away onto a unison B, with a mysterious sense of anticipation, heightened by a semitone drop to B-flat, the dominent of the home key. The piano begins to intimate new ideas, still in the Adagio tempo, when suddenly it takes off on a brilliant rondo theme, in which the bravura piano part once again takes the lead. The wondrously inventive development section presents the rondo theme three times, in three different keys (descending by a major third each time from C to A-flat to E); each time the piano runs off into different kinds of brilliant display. The coda features a quiet dialogue between solo pianist and timpani which is on the verge of halting in silence when the final brilliant explosion brings the concerto to an end.

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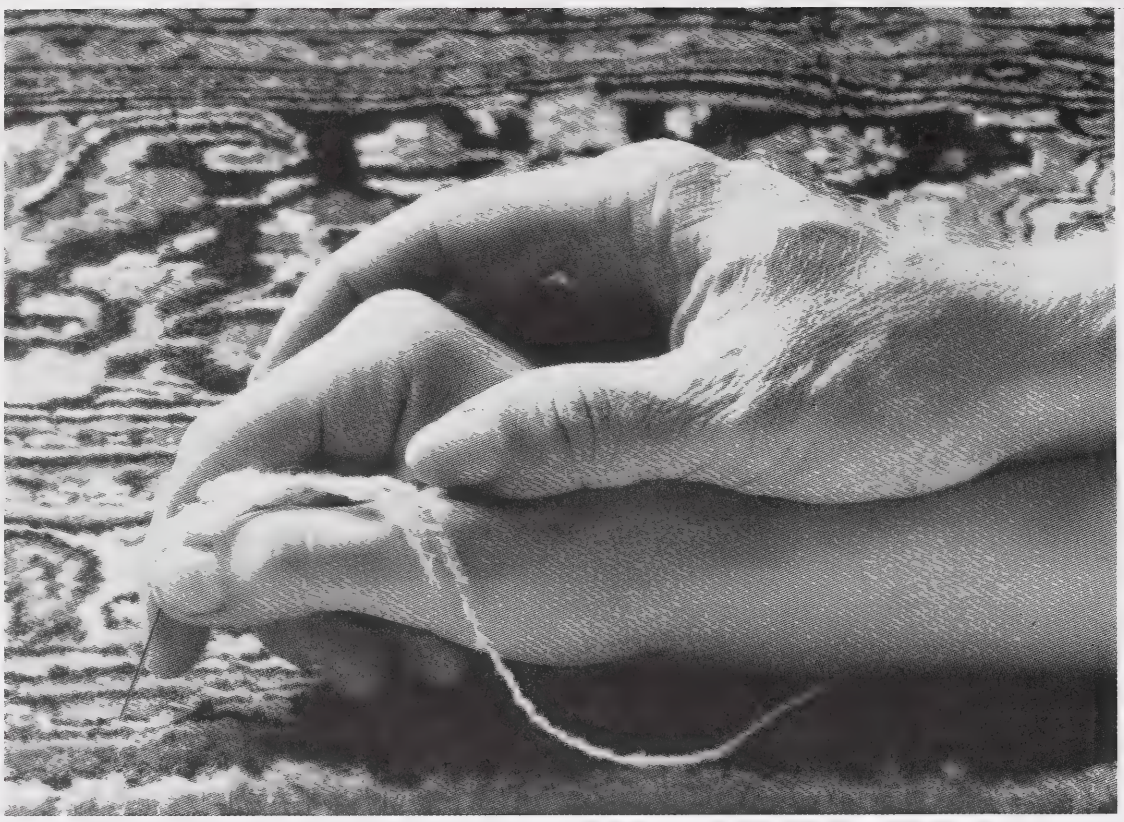
Hector Berlioz
Symphonie fantastique, Opus 14



Louis-Hector Berlioz was born at La Côte St.-André, Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. His first major composition, the Symphonie fantastique, *was composed in the spring of 1830 and first performed on December 5 that year in Paris, Berlioz himself conducting. Carl Bergmann introduced the* Symphonie fantastique *to America, on January 27, 1856, with the New York Philharmonic. The first Boston performance was given at a concert of the Harvard Musical Association under Carl Zerrahn, on February 12, 1880. Georg Henschel conducted the waltz at Boston Symphony concerts in December 1883; Wilhelm Gericke did the same, in October and November 1884. Gericke gave the first complete BSO performances in December 1885, though the waltz, or the slow movement and waltz (in that order), continued to be programmed separately for some years. Later complete BSO performances of the* Symphonie fantastique *were led by Arthur Nikisch, Emil Paur, Max Fiedler, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Eleazar de Carvalho, Charles Munch, Jean Martinon, Seiji Ozawa, Georges Prêtre, Joseph Silverstein, Edo de Waart, Colin Davis, Hiroshi Wakasugi, and Charles Dutoit. Ozawa gave the most recent subscription performances in February 1978, leading it later in Shanghai and Peking in China in March 1979, and then at Montreux and Besançon in Europe that August. Dutoit led the most recent Tanglewood performance, in July 1985. The work is scored for two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, four bassoons, four horns, two cornets, two trumpets, three trombones, two ophicleides (replaced here by tubas), timpani, bass drum, snare drum, cymbals, bells, two harps, and strings.*

The *Symphonie fantastique* is one of those works that makes and marks a composer's reputation forever. From the beginning it was Berlioz's best-known composition and has remained so to this day. It set in the public's mind the notion that Berlioz wrote program music for massive orchestra with unusual scoring—a point that is partly true but very misleading if taken as the whole story. The work is most famous for its brilliantly imaginative orchestration and for Berlioz's use of a single melody, called the *idée fixe*, in all five movements. It has been claimed that the symphony is unified by this melody in the same way that the Franck symphony, say, is unified by the recurrence of musical material in several movements. But if the presence of the *idée fixe* were all that held the symphony together, it would be a pretty shabby bit of cobbling, since the tune really plays a very minor role in the three middle movements. For all its renown as the quintessential Romantic symphony, the *Symphonie fantastique* is really balanced on classical principles, organized in palindromic fashion around a slow movement at the center with two movements in characteristic dance meters (waltz and march) surrounding it, and large-scale fast movements at the beginning and end. Moreover, the whole is laid out in a logical harmonic plan (though the logic is not lacking in surprises).

The direct impetus for the composition of the symphony arose from a performance of *Hamlet* that Berlioz attended in Paris on September 11, 1827. The Ophelia in that performance was an English actress named Harriet Smithson. It was love at first sight, inspired by a literary work, and apparently hopeless, though Berlioz spent some months trying to bring himself to the attention of the actress. He began to plan in his



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mind a symphony, which he referred to as *Episode from the Life of an Artist*, but his emotional upheaval made it impossible for him to compose. But when he heard some malicious (and untrue) rumors about a supposed affair that the actress was having with her manager, the news acted on him like a dash of cold water in the face and gave him enough objectivity to allow the composition to proceed in a variation of the original plan: the "episode" now had a distinctly cynical ending, which Berlioz confided to a friend, Humbert Ferrand, on April 16, 1830. In most of its details it corresponds to the final form of the symphony except for the fact that he originally placed the slow movement second and the waltz third; by reversing the pattern later, he achieved the balanced palindromic symmetry alluded to above. The "program" of the symphony went through a number of versions (and the composer himself was ambivalent as to whether it was necessary or desirable). Here is its final form:

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visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, and *idée fixe* as it were, that he encounters and hears everywhere.

PART I
REVERIES, PASSIONS

He recalls first that soul-sickness, that *vague des passions*, those depressions, those groundless joys, that he experienced before he first saw his loved one; then the volcanic love that she suddenly inspired in him, his frenzied suffering, his jealous rages, his returns to tenderness, his religious consolations.

PART II
A BALL

He encounters the loved one at a dance in the midst of the tumult of a brilliant party.

PART III
SCENE IN THE COUNTRY

One summer evening in the country, he hears two shepherds piping a *ranz des vaches* in dialogue; this pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain—all concur in affording his heart an unaccustomed calm, and in giving a more cheerful color to his ideas. But she appears again, he feels a tightening in his heart, painful presentiments disturb him—what if she were deceiving him?—One of the shepherds takes up his simple tune again, the other no longer answers. The sun sets—distant sound of thunder—loneliness—silence.

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PART IV
MARCH TO THE SCAFFOLD

He dreams that he has killed his beloved, that he is condemned to death and led to the scaffold. The procession moves forward to the sounds of a march that is now sombre and fierce, now brilliant and solemn, in which the muffled sound of heavy steps gives way without transition to the noisiest clamor. At the end, the *idée fixe* returns for a moment, like a last thought of love interrupted by the fatal blow.

PART V
DREAM OF A WITCHES' SABBATH

He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved's melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the sabbath.—A roar of joy at her arrival.—She takes part in the devilish orgy.—Funeral knell, burlesque parody of the *Dies irae*, sabbath round-dance. The sabbath round and the *Dies irae* combined.

The program certainly played a role in inspiring Berlioz's music, especially the brilliantly inventive orchestration, which served as a school for composers for decades. Some of the actual thematic ideas in the symphony, and one entire movement, predated the definitive version that Berlioz gave them here. The opening slow section of the first movement includes an entire passage from an early Romance that he had composed before coming to Paris, while in the throes of a youthful and hopeless love. He found the music so appropriate that he put it in the symphony literally before



Harriet Smithson

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destroying its original form. The famous *idée fixe* melody was first used in Berlioz's cantata *Herminie*, written in 1828 in an unsuccessful attempt to win the Prix de Rome; but the cantata has been forgotten (aside from a recording by Sir Colin Davis with Dame Janet Baker), while the melody is now known everywhere through Berlioz's treatment of it in the symphony. It appears in the first Allegro, a soaring, yearning theme that gradually aims higher and higher in its expressive longing. As mentioned above, the theme recurs in all of the movements in some form. In the waltz of the second movement, it functions as a kind of Trio; in the third movement it is a brief tense interlude over tremolo strings. Its appearance in the fourth movement is dramatic enough, though it was not part of the original structure of the music. Berlioz composed this march for his unfinished opera *Les Franc-Juges* (he claimed to have written this richly colorful music in a single night). When he decided to insert that music into the symphony as the "March to the Scaffold," there remained only the problem of fitting in the *idée fixe*. Simplicity itself: four measures for unaccompanied clarinet rather gruesomely recall the sweetheart he has murdered, just before the guillotine blade falls. In the last movement, however, the *idée fixe* once again forms part and parcel of the musical material, though in a vulgarly parodistic form. (Having conceived this cynical ending to his story, Berlioz was worried that it might offend Harriet Smithson—once he discovered that the rumor that so upset him was untrue—so he ventured to claim inspiration for this witches' sabbath from Goethe's *Faust*.) Here his orchestral imagination is fully unleashed to create new effects that many have since welcomed into their music.

It is in the last two movements that Berlioz is most characteristically a romantic, but our view of the symphony—and of its composer—is seriously skewed if we overlook the strong link with the best traditions of the past. For Berlioz, Beethoven in the field of the symphony and Gluck in the field of opera were paramount because of their high seriousness. Though endowed with a rich sense of humor, he took music very seriously and spent most of his life attempting to persuade others to do the same. It was his tragedy that he lived in a period of French culture when clever superficiality was the order of the day and a serious approach to music (or any other art) was just about the last thing imaginable. Still, the art of Berlioz remains for us to encounter, and his growing reputation in recent decades would seem to indicate that his goals are at last, to some extent anyway, being understood.

Incidentally, the composer's gambit in writing his symphony to bring himself to the attention of the woman for whom he had conceived such a violent passion was effective. He married Harriet Smithson, but—alas—the match turned out to be a singularly unfortunate one. So much for the romantic happy ending.

—S.L.

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The excellent Beethoven article by Alan Tyson and Joseph Kerman in The New Grove Dictionary of Music and Musicians is a short book in itself, and it has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). Tovey's essay on the *Emperor* Concerto will be found in his *Essays in Musical Analysis* (Oxford). Roger Fiske has contributed a short volume on *Beethoven Concertos and Overtures* to the BBC Music Guides (University of Washington paperback). The *Emperor* Concerto is one of the most frequently recorded works in the entire catalogue. Rudolf Serkin has recorded it with the Boston Symphony Orchestra and Seiji Ozawa (Telarc compact disc, available either singly or in a set of three discs with the complete Beethoven piano concertos). Arthur Rubinstein's performances of the Fourth and Fifth concertos with the Boston Symphony Orchestra under Erich Leinsdorf have recently been reissued on compact disc (RCA). Classic performances also recently reissued on compact disc include the readings of Artur Schnabel with the London Symphony Orchestra under Sir Malcolm Sargent (Arabesque) and Emil Gilels with the Cleveland Orchestra under George Szell (Angel). Leon Fleisher's complete set of the Beethoven concertos with Szell and the Cleveland Orchestra, still one of the landmarks of recorded history, has been reissued on CD in a three-disc box, along with Mozart's C major concerto, K.503 (CBS). Two very different recordings on period instruments, with fortepiano soloist, are those of Steven Lubin with the Academy of Ancient Music directed by Christopher Hogwood (Oiseau Lyre, a three-disc set) and of Melvyn Tan with the London Classical Players under the direction of Roger Norrington (Angel, also a three-disc set).

A recent biography by D. Kern Holoman, entitled simply *Berlioz* (Harvard), is the best place to find out almost anything you care to know about the composer. Though Jacques Barzun's magisterial two-volume study, first published more than a generation ago, remains important, Holoman's is not only more compact but also gives a better sense of Berlioz's life as he lived it. (Barzun had to spend a lot of space fighting critics who did not consider Berlioz a significant composer, which inevitably interrupted the argument.) In addition, Holoman beautifully integrates the work with the

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life, showing how Berlioz's music grew out of a distinctive French tradition as well as out of his own fertile imagination. He traces the ways in which the composer uses early sketches for pieces composed much later, and he takes advantage of forty or more years of detailed Berlioz scholarship and seems to encompass it all in a single gracefully written volume. His book will surely be the standard one-volume Berlioz study for this generation. The classic two-volume biography by Jacques Barzun, *Berlioz and the Romantic Century* (Columbia), is particularly rich in its discussion of the cultural context. Barzun also prepared a one-volume abridgment, *Berlioz and his Century*, which has been reprinted in a new edition (University of Chicago paperback). For a well-informed brief introduction, the excellent Berlioz article in The New Grove is the place to start; it is by Hugh Macdonald, who is the general editor of the new edition of Berlioz's works. The Grove article has been reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback), along with articles on Weber and Mendelssohn. Macdonald has also written a volume for the Master Musicians series, the first new study of the composer to take into account all of the information learned in the process of preparing the edition; it has been published in England and will presumably be available in this country before long. The helpful BBC Music Guides series includes a short volume on *Berlioz Orchestral Works*, also by Macdonald (University of Washington paperback). The best purely musical discussion of Berlioz's work is Brian Primmer's *The Berlioz Style* (Oxford). A much more technical book, which grew out of a doctoral dissertation, is D. Kern Holoman's *The Creative Process in the Autograph Musical Documents of Hector Berlioz, c. 1818-1840* (UMI Research Press), which traces the composition of many of the composer's early masterpieces in some detail. The most direct and personal way to begin finding out about Berlioz is from his own memoirs, a masterpiece of autobiography. Despite the difficulties of his career and his increasing bitterness, Berlioz's sense of humor allowed him to achieve a remarkable balance in telling the story of his life. He is also the finest writer among the great composers, so the book is memorable from the purely literary point of view. The translation to read is the one by David Cairns, published as *The Memoirs of Hector Berlioz*, which can be found in libraries, though the Norton edition, available in paperback, seems to be out of print. An older translation by Ernest Newman is still available (Dover), but lacks the detailed corrections to Berlioz's misstatements and exaggerations. Nonetheless the memoirs capture the composer's pride, wit, passion, and sardonic humor with special flair.

There are many fine recordings of the *Symphonie fantastique*, including two Boston Symphony recordings, one conducted by Charles Munch (available on RCA, either as a single Victrola compact disc, or in a two-disc set that also contains Munch's famous BSO recording of the *Requiem*). The other BSO recording is conducted by Georges Prêtre (RCA, coupled with Munch's performances of several Berlioz overtures). Seiji Ozawa's performance with the Toronto Symphony is available on an Odyssey cassette. Other particularly interesting performances include those by Sir Colin Davis and the London Symphony Orchestra (Philips, coupled with the *Roman Carnival* Overture), Charles Dutoit with the Montreal Symphony (London), Roger Norrington with the London Classical Players on period instruments (Angel), and Leonard Bernstein with the New York Philharmonic Orchestra (CBS).

—S.L.

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George H. Kidder
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Krystian Zimerman



Krystian Zimerman was born in Zabrze, Poland, in 1956. At the age of five he received his first piano lessons, from his father, who was also a pianist. Two years later he came to study at the Warsaw Conservatory with Andrzeij Jasinski, who was to remain his only teacher. The Chopin Competition in 1975 marked the beginning of an international career for the pianist, who was then eighteen. The youngest among the 118 participants, he was awarded the first prize, the gold medal, and all honors. The year 1976 included a special event in the young artist's life: he was invited by Arthur Rubinstein to come to Paris for one week. The meeting provoked a "great change," causing Mr. Zimerman to see music in a different light; Rubinstein remained his father-like friend until his death. Mr. Zimerman has been guest soloist with the world's leading orchestras and foremost conductors, among them Abbado, Barenboim, Bernstein, Bertini, Karajan, Giulini, Haitink, Ozawa, Muti, Mehta, and Previn, to name only a few. In 1985 Mr. Zimerman was honored with the prize of the Accademia Chigiana Siena, as best young musician of the year. For the last nine years he has been living in Switzerland with his wife and two children. Krystian Zimerman records exclusively for Deutsche Grammaphon; his various recordings have received such awards as the Edison Prize, the Grand Prix du Disque, the Diapason d'Or, and the Prix Grammophone; in 1990 he received a Grammy nomination. Mr. Zimerman made his Boston Symphony Orchestra debut with Beethoven's Fourth Piano Concerto in March 1985, under Seiji Ozawa's direction. In April 1987 he appeared with the orchestra both in Boston and at Carnegie Hall as soloist in the two Liszt piano concertos and *Totentanz*, also recording all three works with Mr. Ozawa and the orchestra for Deutsche Grammophon at that time.

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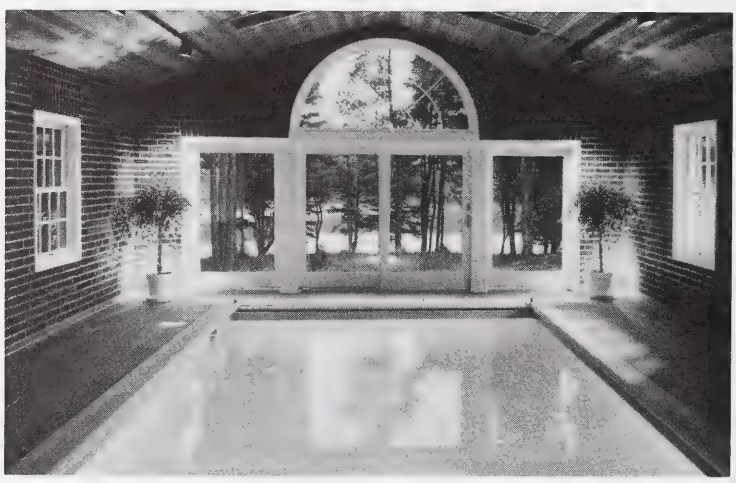
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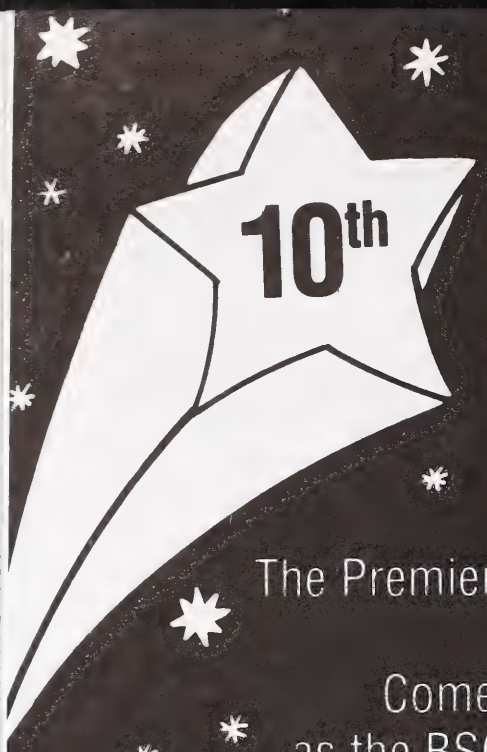
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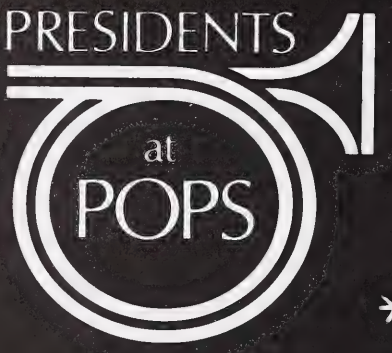
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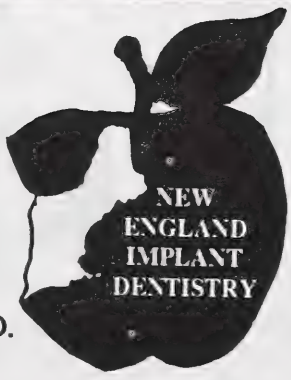
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Allegro vivace e con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

INTERMISSION

HAYDN — Concertante in B-flat for violin, cello, oboe, and bassoon, Hob. I:105

Allegro
Andante
Allegro con spirito

MALCOLM LOWE, violin
JULES ESKIN, cello
ALFRED GENOVESE, oboe
RICHARD SVOBODA, bassoon

ROSSINI — Overture to *Semiramide*

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Thursday 'C'—April 18, 8-9:55
Saturday 'B'—April 20, 8-9:55

SEIJI OZAWA conducting
HILDEGARD BEHRENS, soprano
MIGNON DUNN, mezzo-soprano
RAGNAR ULFUNG, tenor
VINSON COLE, tenor
JORMA HYNNINEN, baritone

STRAUSS	*Salome*

Friday Evening—April 19, 8-9:50

SEIJI OZAWA conducting
MALCOLM LOWE, violin
JULES ESKIN, cello
ALFRED GENOVESE, oboe
RICHARD SVOBODA, bassoon

BEETHOVEN	Symphony No. 8
HAYDN	*Sinfonia concertante* for violin, cello, oboe, and bassoon
ROSSINI	Overture to *Semiramide*

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE NEWLY REFURBISHED EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For outside events at Symphony Hall, tickets are available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of $1.75 for each ticket ordered by phone.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday, Thursday, and Friday from 11 a.m. until 3 p.m., Saturday from 1 p.m. until 6 p.m., and from one hour before each concert through intermission. The shop carries BSO and musical-motif merchandise and gift items such as calendars, clothing, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. A selection of Symphony Shop merchandise is also available during BSO concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call (617) 267-2692.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for the Friday-afternoon, Tuesday-evening, and Saturday-evening Boston Symphony concerts (subscription concerts only). The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $6 each, one to a customer, on Fridays as of 9 a.m. and Saturdays and Tuesdays as of 5 p.m.

PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts on Tuesday, Thursday, Friday, or Saturday. For more information, call the Subscription Office at (617) 266-7575.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors; it is permitted only in the Hatch Room and in the main lobby on Massachusetts Avenue. Please note that smoking is no longer permitted in the Cabot-Cahners Room.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

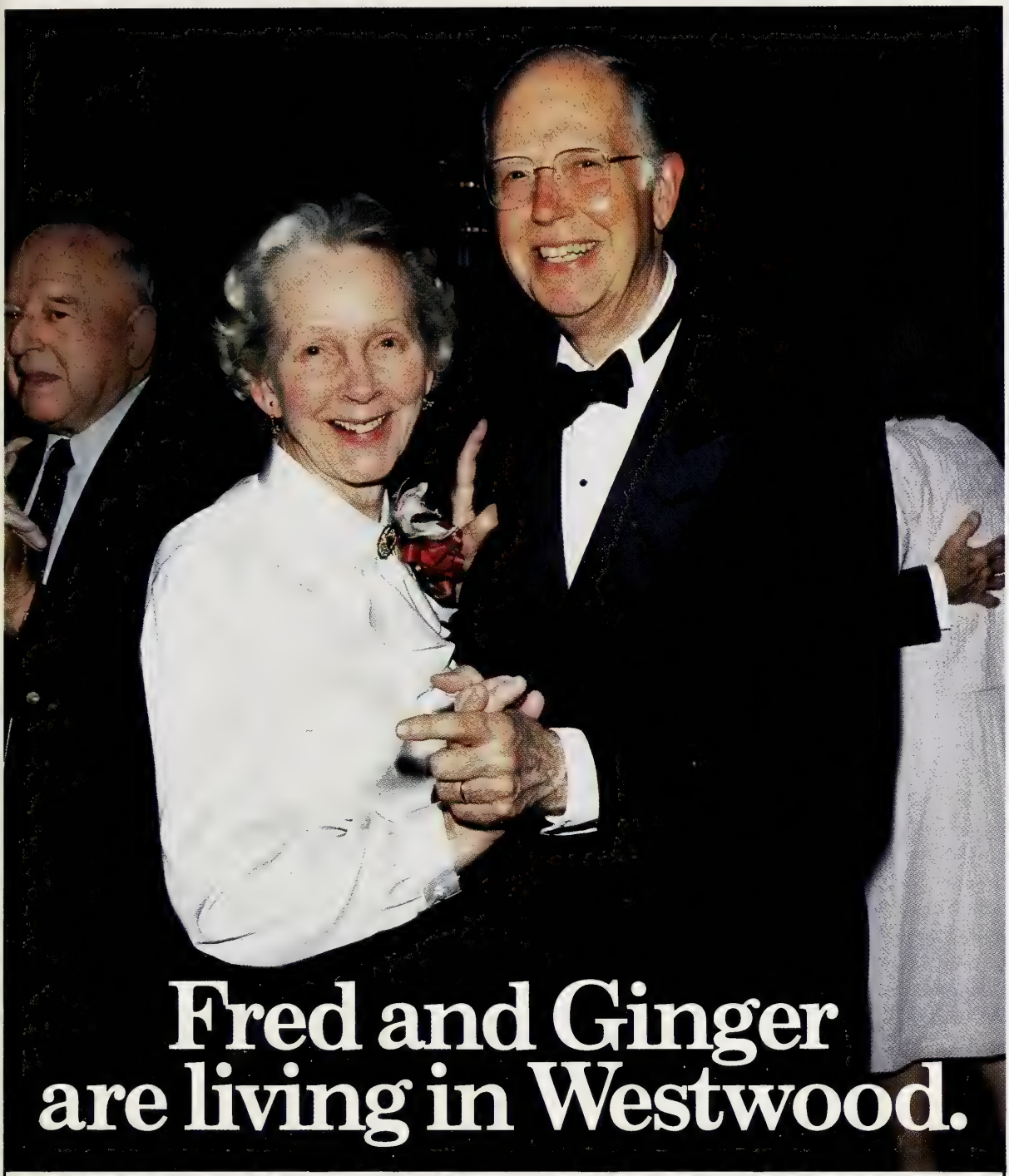
COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York.

BSO FRIENDS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover shows part of an architect's rendering of Symphony Hall, with lettering for "The Boston Music Hall" visible above what was originally the main entrance on Huntington Avenue. The new building was never so named, however, since the old Music Hall, where the BSO performed until Symphony Hall opened in 1900, was not torn down as planned.



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Supported by a generous grant from NEC to celebrate its sponsorship of the BSO's North American tour this April and the European tour in August, "Music Makers.BSO Profiles" includes portrait photographs and up-to-date biographies of each BSO member, as well as Seiji Ozawa, John Williams, Harry Ellis Dickson, and the BSO's assistant conductors, librarians, and stage managers. The Boston Symphony Chamber Players and Tanglewood Festival Chorus are also included. Newly published, this handsome, 125-page book is available now at the Symphony Shop for a special introductory price of $7.95.

BSO to Tour North America April 22 through May 3, Sponsored by NEC

The Boston Symphony Orchestra will make its first transcontinental tour since 1981 from Monday, April 22, through Friday, May 3, with performances in Pittsburgh, Toronto, Chicago, New York, Cleveland, Los Angeles, San Francisco, and Tempe, Arizona. This North American tour—as well as the forthcoming European tour in August—is being sponsored by a generous grant from NEC, which previously sponsored the orchestra's Far East tour in 1989 and its 1988 European tour. Tour repertoire will include works by Bartók, Beethoven, Berlioz, Brahms, Haydn, Rossini, and Schnittke.

Ticket Resale

Attention, BSO subscribers! If you have a ticket to a subscription concert that you will not be attending, you can benefit the BSO and a potential concertgoer by making your ticket available for resale. Simply call the Symphony Hall switchboard at (617) 266-1492 and give the operator your name and seat location. Besides bringing needed revenue to the orchestra, this allows someone to attend what might otherwise be a sold-out performance. You will receive a receipt in the mail acknowledging your tax-deductible contribution.

Charles Munch and the BSO on 1991 "Salute to Symphony" Compact Disc and Cassette

A special, limited-edition compact disc and cassette of historic broadcast performances by Charles Munch and the Boston Symphony Orchestra have been issued to commemorate the 100th anniversary of the birth of the former BSO music director. This 1991 "Salute to Symphony" gift incentive is available for your contribution of $50 to the orchestra ($40 for the cassette). Produced with the cooperation of WCRB, the album includes the "Royal Hunt and Storm" from Berlioz's *Les Troyens*, Fauré's *Pelléas and Mélisande* Suite, Franck's Symphonic Variations for piano and orchestra, with soloist Nicole Henriot-Schweitzer, and Bizet's Symphony in C. All four selections are in stereo, from broadcasts that aired originally in the mid-1960s. Quantities are limited. To order your compact disc or cassette, please call the Volunteer Office at (617) 266-1492, ext. 380.

Art Exhibits in the Cabot-Cahners Room

For the seventeenth year, a variety of Boston-area galleries, museums, schools, and nonprofit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through May 13 are works from the Levinson/Kane Gallery of Boston, a contemporary fine art gallery that exhibits regional, national, and international art in all media. This will be followed by works by members of the Monotype Guild (May 13-June 10) and works from the Eliza Spencer Gallery (June 10-July 8). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

Tenth Annual "Presidents at Pops" on Wednesday, June 5, at Symphony Hall

A special "Presidents at Pops" celebration will take place on Wednesday evening, June 5, as the BSO salutes ten years of corporate support that has surpassed the ten-million-dollar mark. "Presidents at Pops" 1991 committee chairman Chad Gifford, President of Bank of Boston, will join



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BSO Members in Concert

BSO associate concertmaster Tamara Smirnova-Šajfar is soloist in Kurt Weill's Concerto for Violin and Wind Orchestra with the Pro Arte Chamber Orchestra, Gunther Schuller conducting, on Sunday, April 21, at 3 p.m., at Sanders Theater in Cambridge. Also on the program are Wilder's Serenade for Winds and Mozart's Serenade No. 10 in B-flat for thirteen instruments, K.361. Tickets are $22, $15, and $8. For further information, call 661-7067.

Max Hobart conducts the North Shore Philharmonic in "A Salute to Arthur Fiedler" with host/narrator Ron Della Chiesa on Sunday, April 21, at 3 p.m. at the North Shore Music Theater in Beverly, Massachusetts. For ticket information, call 1-631-6513.

Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday, April 24, and Friday, April 26, at 8 p.m. at the Old South Meeting House, 310 Washington Street. Soprano Andrea Bradford and baritone Robert Honeysucker are soloists in arias from Mozart's *Don Giovanni* on a program also including the opera's overture, Beethoven's Contredanses for Orchestra, and Haydn's Symphony No. 101, *The Clock*. Tickets are $18 and $12 ($8 students and seniors). For further information, call (617) 426-2387.

Ronald Feldman conducts the Berkshire Symphony on Saturday, April 27, at 8 p.m. in Chapin Hall at Williams College in Williamstown. BSO principal trombone Ronald Barron is featured in Ellen Taaffe Zwilich's Concerto for Trombone and Orchestra, on a program also including Brahms's *Tragic* Overture and Beethoven's Fifth Symphony. Tickets are $5, general admission. For more information, call (413) 597-2127.

Ronald Knudsen leads the Newton Symphony Orchestra with the Newton Choral Society, David Carrier, conductor, in Beethoven's Ninth Symphony on a gala concert to close the NSO's twenty-fifth season, Saturday, May 11, at the Church of Our Lady Help of Christians, 573 Washington Street in Newton Corner. Tickets are $14 and $12. Call (617) 965-2555 for further information.

Max Hobart leads the Civic Symphony Orchestra on Sunday, May 12, at 3 p.m. at Jordan Hall. The program includes the overture to Mozart's *The Magic Flute*, Gunther Schuller's Seven Studies on Themes of Paul Klee, with the composer conducting, Saint-Saëns' Cello Concerto No. 1 with soloist Leonardo Altino, and Sibelius' Symphony No. 1. Tickets are $12 and $8, with reduced price tickets for students and seniors available the day of the concert. For further information, call (617) 566-2219.

Books for the Beranek Room

The BSO is seeking used books about music and musical topics to fill the shelves of Symphony Hall's new Beranek Room. All books will be labeled with a BSO bookplate indicating the name of the donor. If you have a book or books you would like to give to the orchestra for this purpose, please call Noni Cooper, Assistant Director of Annual Giving, at (617) 266-1492.

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Seiji Ozawa



Now in his eighteenth year as music director of the Boston Symphony Orchestra, Seiji Ozawa was named the BSO's thirteenth music director in 1973, following a year as music adviser. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; four visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium. In December 1989 Mr. Ozawa and the orchestra traveled to Japan for the fourth time, on a tour that also included the orchestra's first concerts in Hong Kong.

Mr. Ozawa's recent recordings for Philips with the Boston Symphony Orchestra include Richard Strauss's *Elektra*, recorded during concert performances at Symphony Hall in Boston with Hildegard Behrens in the title role; and Mahler's First, Second (*Resurrection*), and Fourth symphonies, part of a continuing Mahler cycle on Philips that also includes the Symphony No. 8 (*Symphony of a Thousand*). Mahler's Fifth, Seventh, and Ninth symphonies, and his *Kindertotenlieder*, with Jessye Norman, have been recorded for future release. Mr. Ozawa's recent recordings with the Boston Symphony Orchestra for Deutsche Grammophon include Poulenc's *Gloria* and *Stabat mater* with soprano Kathleen Battle and the Tanglewood Festival Chorus, the two Liszt piano concertos and *Totentanz* with Krystian Zimerman, an album of music by Gabriel Fauré, and "Gaîté parisienne," an album of music by Offenbach, Gounod, Chabrier, and Thomas. Other Deutsche Grammophon releases include Prokofiev's complete *Roméo and Juliet*, Berlioz's *Roméo et Juliette* and *Damnation of Faust*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos. Also available are Schoenberg's *Gurrelieder*, on Philips; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS Masterworks; and Stravinsky's *Firebird*, on EMI/Angel.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world

premiere of Olivier Messiaen's *St. Francis of Assisi*. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His opera recordings include Bizet's *Carmen* with Jessye Norman and the Orchestre National, on Philips, and *Les Contes d'Hoffmann* with Plácido Domingo and Edita Gruberova, on Deutsche Grammophon.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1990-91

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Acting Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
Acting Assistant Concertmaster
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Gottfried Wilfinger

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

*Si-Jing Huang

Violas

Burton Fine
Charles S. Dana chair
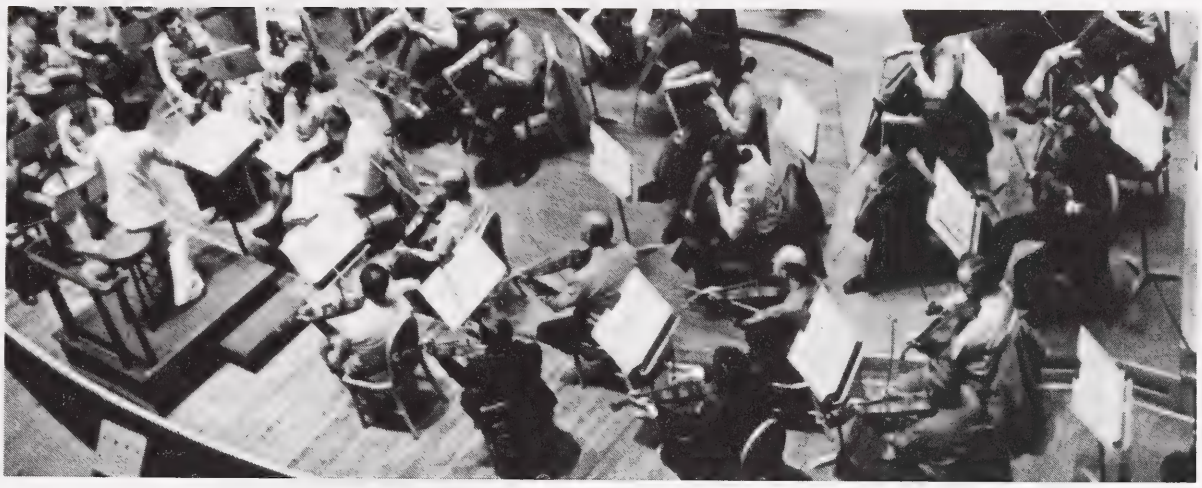
Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

‡Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

**Participating in a system of rotated seating within each string section*
‡*On sabbatical leave*





Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity
Luis Leguía
Robert Bradford Newman chair
‡Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

———

Walter Piston chair
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

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Harold Wright
Ann S.M. Banks chair
Thomas Martin

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
William Hudgins

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

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Harry Shapiro

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Alfred Robison

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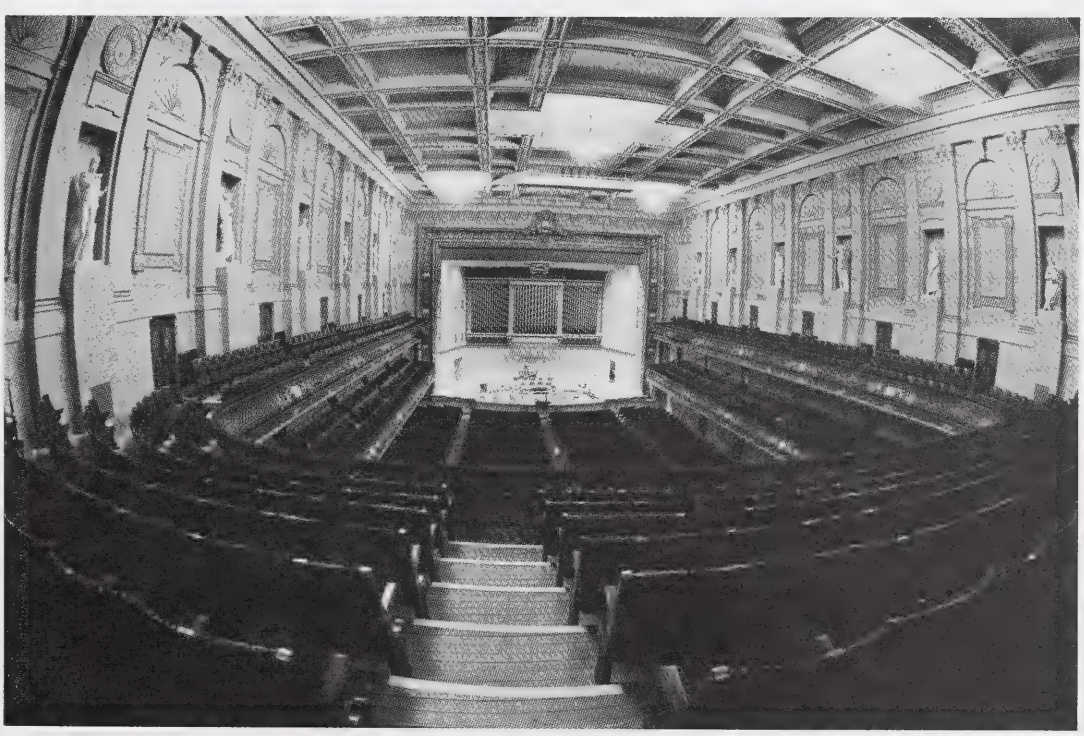
Symphony Hall:
A Hospitable House for Music

by Paul Goldberger

Symphony Hall is not Boston's grandest cultural building or its oldest, or even the most celebrated work in town by the architects McKim, Mead & White—the Boston Public Library at Copley Square must take that title. But Symphony Hall is probably the city's most beloved building, and with good reason: it is as gracious and hospitable a house for music as has been constructed anywhere in the United States, a building full of understanding of the nature of the city of which it is a part, and of the orchestra whose bodies and souls it contains.

Like the city itself, Symphony Hall seems plain at first glance, and becomes more remarkable with better acquaintance. The hall reveals only one of its treasures instantly, that of its splendid acoustics; the others are left to emerge over time. The building seems on first impression almost straitlaced, a bit hard and unyielding; it has none of the obvious lushness that characterized the old Metropolitan Opera House in New York, say, or so many other ornate halls of the late nineteenth century. By comparison to them, Charles McKim's classical design for Symphony Hall is not a little severe; there is relatively little ornament, and there is certainly no attempt to dazzle. Symphony Hall was not a hall for the social audiences of New York, who came to show off jewels more than listen to music, and thus required tiers of boxes, each decorated as a frame for the persons seated within; it was not a hall for Paris, either, where social customs were such that Charles Garnier, in his design for the Opera, felt obliged to include more space for promenading than space within the auditorium itself.

In Boston the priority was music. Yet McKim had no interest in a hall that was austere, and it was his genius to have been able to strike a balance between the serious instincts of this city on the one hand, and his own architectural impulses on the other. What emerged was a building and a hall that are remarkably comfortable places, not at all lush but not at all cold, either, warm and sympathetic throughout to the requirements of music.



A word, first, about the outside. It is of red brick with limestone trim, the combination of materials that characterizes Harvard and so much of Boston. McKim's starting point was clearly the stylistic vocabulary of Georgian-influenced Boston, and the building could sit beside any Georgian building without causing any sense of discord. But what is most special is the shape—the building looks like a great brick barn, with a central section containing the auditorium, topped by a shed roof, and lower wings running the length of both sides.

The effect is far less formal than that of most concerts halls; from a few blocks away on Massachusetts Avenue, which approaches the hall on a diagonal, Symphony Hall could almost be a vast warehouse or train station. It commands the view with a strong relaxed presence. From close up, the character still remains somewhat industrial; it is hard not to think of this building's exterior and general form as being as much in league with the great railway stations of its time as with the great concert halls. The façade decoration is spare, but effective—there is a shallow Ionic portico on the Huntington Avenue façade, which is the ceremonial front (most traffic in fact uses the plainer and friendlier side entrance under a marquee on Massachusetts Avenue), and above the portico is a fairly elaborate pediment. Much of the ornament here and elsewhere is "blind"—blank arches, blank doorways, blank oculi, placed on the façade as a simple and relatively inexpensive means of giving texture and a sense of the classical presence without becoming too ornate.

This is obviously not the work of the celebrated McKim, Mead & White partner Stanford White, who was noted for an overflow of lyrical, light decoration, but it is not altogether typical of his more sober partner McKim, either. For Symphony Hall contains, in addition to its monumental, classical elements, a number of surprisingly plain ones. There are double-hung windows here and there on the outside, for example, and a couple of them even poke their way into the formal Huntington Avenue façade; they are, to late twentieth-century eyes, a delightful irony, a whimsical intrusion of an everyday esthetic into these grander precincts. The lobbies are quite understated, almost plain; and of course the very railroad station-like air of the exterior is itself an element uncharacteristic of McKim. (The railroad stations McKim did design, like Pennsylvania Station in New York, have much more of the elegance one normally associates with a concert hall.)

McKim had originally proposed something more elaborate—a hall that was based on a Greek theater, and thus had a shape quite different from the long rectangle of Symphony Hall's present auditorium. That would have involved more ornament as well, which would in all probability have strained the $750,000 construction and land acquisition budget; the main problem with the original shape, however, was that it did not seem appropriate acoustically. Symphony Hall is the first hall in the nation to have been designed in cooperation with an acoustical consultant, Wallace Sabine, a professor at Harvard, and by all accounts McKim appears to have welcomed this association with a representative of a new science. Sabine felt that the broader shape of McKim's earlier scheme, which had been untried in concert hall design, involved too much risk, and he was a major force in leading the architect to the Leipzig Gewandhaus, the proportions of which became the general model for Symphony Hall. Sabine's recommendations led also to certain specifics of the design of the hall itself, such as materials and seating arrangements.

The hall was billed at the time of its opening in 1900 as representing the most advanced principles of acoustical science, and its success was, and remains, undisputed—it is a hall of rich, clear, warm sound, gracious and ample throughout. The acoustical science of Wallace Sabine was not as precise as that of acousticians today, yet its results were undoubtedly finer—only a handful of halls built in the past

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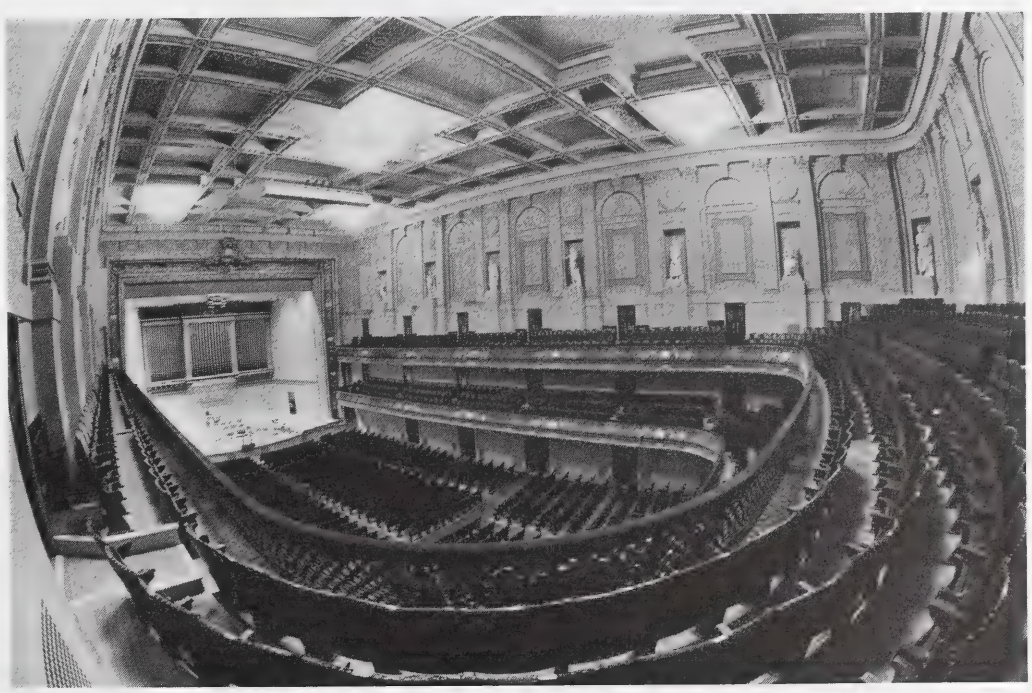
generation have equaled Symphony Hall in acoustical quality, and it is fair to say that none has exceeded it.

The sound fills the hall, yet it remains directional—one always senses its presence on, and from, the stage. There is a similar kind of emphasis visually—the stage (it is actually a platform, not a complete stage) and its gold proscenium anchor the hall, and control the space fully. The proscenium's decoration is somewhat more elaborate than that which is to be found elsewhere in the hall, but it is still understated; what could be more typical of this building—and of Boston—than to replace the long list of composers whose names are carved in the prosceniums of halls elsewhere with the single name of Beethoven?

The design of the hall is much like the design of the building itself: it is strength and understated elegance, joined neatly and with an air of self-assurance. The room is long and high, its walls consisting mostly of plaster painted a crisp, cool beige. There are niches at regular intervals high above the upper balcony level, and they contain classical statues that are not only fairly handsome in themselves, but provide a certain rhythm, a certain texture, to the walls, adding to the sense of serene strength. The ceiling is like a giant coffer-pattern made up of false ornamental beams, and it is broken by five huge, but still fairly simple, chandeliers. There are only a few touches of bright color—the red balcony rails and aisle carpeting, the gold trelliswork balcony fronts, the gold proscenium.

It is a hall of order and clarity above all, more so than any other concert hall in the United States. There is a sense throughout not only of good sound, but of the visual surroundings that are appropriate for good sound. McKim was able at Symphony Hall to create a place that has a strong presence, yet remains, in the final analysis, a background building. The architecture of Symphony Hall is at once powerful and discreet: it is the music which comes first, and the architecture does nothing but enhance our pleasure in it.

Paul Goldberger is Culture Editor of the New York *Times*. This article was printed originally in *The Boston Symphony Orchestra: The First Hundred Years*, published in October 1981 to celebrate the BSO's centennial.



BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Grant Llewellyn *and* Robert Spano,
Assistant Conductors
One Hundred and Tenth Season, 1990-91

Thursday, April 18, at 8
Saturday, April 20, at 8

SEIJI OZAWA conducting

RICHARD STRAUSS

Salome, Opus 54

Libretto by Hedwig Lachmann, after Oscar Wilde

Salome, daughter of Herodias ..... HILDEGARD BEHRENS, soprano
Herodias, wife of the Tetrarch ..... MIGNON DUNN, mezzo-soprano
Herod Antipas, Tetrarch of Judaea ..... RAGNAR ULFUNG, tenor
Jokanaan, the Prophet ..... JORMA HYNNINEN, baritone
Narraboth, a young Syrian ..... VINSON COLE, tenor

Winnie Klotz



Hildegard Behrens as Salome, in a Metropolitan Opera staging earlier this season



Page of Herodias ..... DIANE KESLING, mezzo-soprano
First Jew ..... BRAD CRESSWELL, tenor
Second Jew ..... DENNIS PETERSEN, tenor
Third Jew ..... JOHN HORTON MURRAY, tenor
Fourth Jew ..... PHILIP CREECH, tenor
Fifth Jew ..... LEROY LEHR, bass
First Nazarene ..... LOUIS LEBHERZ, bass
Second Nazarene ..... JAMES KLEYLA, baritone
First Soldier ..... BRIAN MATTHEWS, bass
Second Soldier ..... JAMES BUTLER, bass
A Cappadocian ..... DONALD WILKINSON, baritone
A Slave ..... WILLIAM HITE, tenor
Executioner ..... BRUCE BECKLES

Concert staging by David Kneuss
Designed by John Michael Deegan and Sarah G. Conly

Lighting executed by H.R. Costa
Costumes constructed by Chase Costumes and TeriLyn Costumes
Scenery constructed by Mystic Scenic Studios, Inc.
Susan Webb, vocal coach and prompter
James Ross, production coordinator

A summary of the plot appears on page 4 of the separately printed libretto.
There will be no intermission.

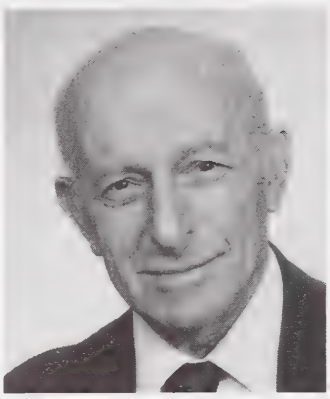
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Baldwin piano

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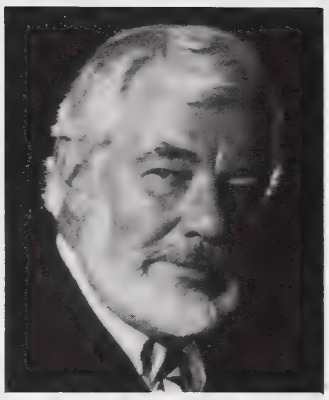
Farewell and Thanks



Jerome Lipson



Sheldon Rotenberg



William Pierce

Three valued family members are leaving the Boston Symphony Orchestra this year. Two of them are retiring orchestra members, the only remaining Boston Symphony players to have been hired by Serge Koussevitzky.

A charter member of the Tanglewood Music Center in 1940, violist Jerome Lipson has been a Boston Symphony member for forty-five years, having joined the orchestra in 1946; a decade before that, while home in Boston on vacation from the Curtis Institute of Music in Philadelphia, he had been encouraged by Koussevitzky to persevere in his goal of one day joining the BSO. Born in Boston, Mr. Lipson graduated from Boston Latin School. He later served in the United States Army Air Force for thirty-nine months. A founding member of the Stockbridge String Quartet, he was solo violinist of the Zimbler Sinfonietta on its tour to South America. As a BSO member, he represented his colleagues as a member of the Players Committee for many years.

Violinist Sheldon Rotenberg joined the BSO in 1948, during Koussevitzky's final season as music director. Originally from Attleboro, Massachusetts, he received his bachelor's degree from Tufts University. In 1940 he participated in the inaugural session of the Tanglewood Music Center. Following Army service as a captain in the Military Intelligence, Mr. Rotenberg continued his violin studies in Paris. Before joining the BSO, he was concertmaster of the Massachusetts National Youth Administration Orchestra conducted by Arthur Fiedler. He was a violinist for one season with the Indianapolis Symphony before enlisting in the Army. Mr. Rotenberg will retire at the end of the 1991 Tanglewood season, having been a member of the Boston Symphony Orchestra for forty-three years.

Also retiring this year is William Pierce, commentator of the BSO's radio and television broadcasts from Symphony Hall, and popularly known to millions of people across the country as "the voice of the Boston Symphony and the Boston Pops orchestras." A resident of Hingham, Mr. Pierce was an announcer for the WGBH Educational Foundation for thirty years and has been an employee of WCRB since 1982. He became the regular announcer for Boston Symphony broadcasts thirty-eight years ago, in the 1953-54 season, having served as a broadcast commentator since the early 1950s. A graduate of Bowdoin College in Maine, Mr. Pierce has taught courses in broadcasting at Emerson College and works privately as a tutor for dyslexic children.

Messrs. Lipson, Rotenberg, and Pierce have devoted themselves to the Boston Symphony Orchestra for a combined total of more than 125 years. The value of that service to Boston's musical community is immeasurable. We extend our most sincere gratitude and wish them all the best.

Richard Strauss
Salome, Opus 54



Georg Richard Strauss was born in Munich on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. Strauss composed Salome *from 1903-1905, to a libretto he derived from Oscar Wilde's play of the same name, in the German translation of Hedwig Lachmann. (The last page of the score is dated June 20, 1905, but Strauss did not compose the music for Salome's dance until August.) The opera was premiered at the Dresden Court Opera on December 9, 1905. A public rehearsal took place at the Metropolitan Opera on January 22, 1907, for what would have been the American premiere, but the performance was cancelled; the actual premiere was given by the Manhattan Opera Company on January 28, 1909. These are the first Boston Symphony performances of the entire score, but the orchestra has performed Salome's "Dance of the Seven Veils" on several occasions, first in April 1912 with Max Fiedler conducting; later performances were directed by Pierre Monteux, Serge Koussevitzky, Richard Burgin, Fritz Reiner, Erich Leinsdorf, William Steinberg, and Seiji Ozawa. The BSO first performed the final scene of the opera as part of a Tanglewood on Parade concert in 1954; soprano Brenda Lewis was soloist, and Thomas Schippers conducted. Later performances featured Leontyne Price (Erich Leinsdorf conducting), Phyllis Curtin (with Gunther Schuller), and Hildegard Behrens (the most recent subscription performances, in April 1983), Price again, and Jessye Norman (the most recent Tanglewood performance, in August 1987), all with Seiji Ozawa.*

The principal characters are Salome (soprano), Herodias (mezzo-soprano), Herod (tenor), Jokanaan (baritone), and Narraboth (tenor); the other characters include Herodias's page, five Jews, two Nazarenes, two soldiers, a Cappadocian, and a slave. The orchestra requires three flutes and piccolo; two oboes, English horn, and heckelphone; two clarinets each in A and B-flat, E-flat clarinet, and bass clarinet; three bassoons and contrabassoon; six horns, four trumpets, four trombones, bass tuba, four kettledrums (one performer), one small kettledrum (one performer), gong, cymbals, bass drum, snare drum, tambourine, triangle, xylophone, castanets, glockenspiel (six or seven performers), two harps, celesta, offstage harmonium or organ, sixteen first violins, sixteen second violins, ten to twelve violas, ten cellos, and eight double basses. The Mustel Harmonium used at these performances has been generously provided by F. Lee Eiseman.

By the end of the nineteenth century, many artists in Europe and America felt that familiar modes of expression had been largely exhausted; they looked for something new, something exotic, some new field to exploit. Improved communications and travel brought information about the east—the Middle East first (owing largely to Napoleon's exploits in Egypt), gradually expanding attention throughout the Near East. The painter Delacroix visited North Africa and returned with richly colored, gloriously evocative canvases and sketches revealing a world distant from European sensibilities. Victor Hugo's poetic *Orientales* were widely popular. The French composer Félicien David influenced generations of French musicians with his ode-symphony *Le Désert* (1844) and his evocative operetta *Lalla Rookh* (1862), based on Thomas Moore's lengthy poem, setting off a veritable frenzy of orientalia. In Germany, too, Robert Schumann took an early part in the new sensibility with his cantata *Das Paradies und die Peri*, derived from a story contained in Moore's *Lalla Rookh*.

Edward FitzGerald's freely paraphrased translation of the *Rubáiyát of Omar Khayyám* (1859) provided a new infusion of material built on a hedonistic world view exploited by various composers. Exoticism played a role even in such outposts of European culture as far-off Boston, where composers evidently found that orientalism gave them a license for sensuous expression not otherwise welcome among the staid Brahmins of the Hub. Arthur Foote's *Four Character Pieces after the Rubáiyát of Omar Khayyám* is far and away his most sensuously scored orchestral work, and the scene of Judith's seduction and murder of the brutal Assyrian general Holofernes in George Chadwick's lyric drama *Judith* is at once lush and savage. Judith and Holofernes also formed the subject of one of the most famous paintings of Gustav Klimt, the foremost painter of art nouveau in Vienna, whose work combined an exotic with an erotic sensibility.

The story of the death of John the Baptist is told in two almost identical versions in the gospels of Matthew and Mark. It is worth recalling this brief story, particularly as it reveals much about the very different relationships of the characters in Strauss's opera.

> It was this Herod who had sent men to arrest John and put him in prison at the insistence of his brother Philip's wife, Herodias, whom he had married. John had

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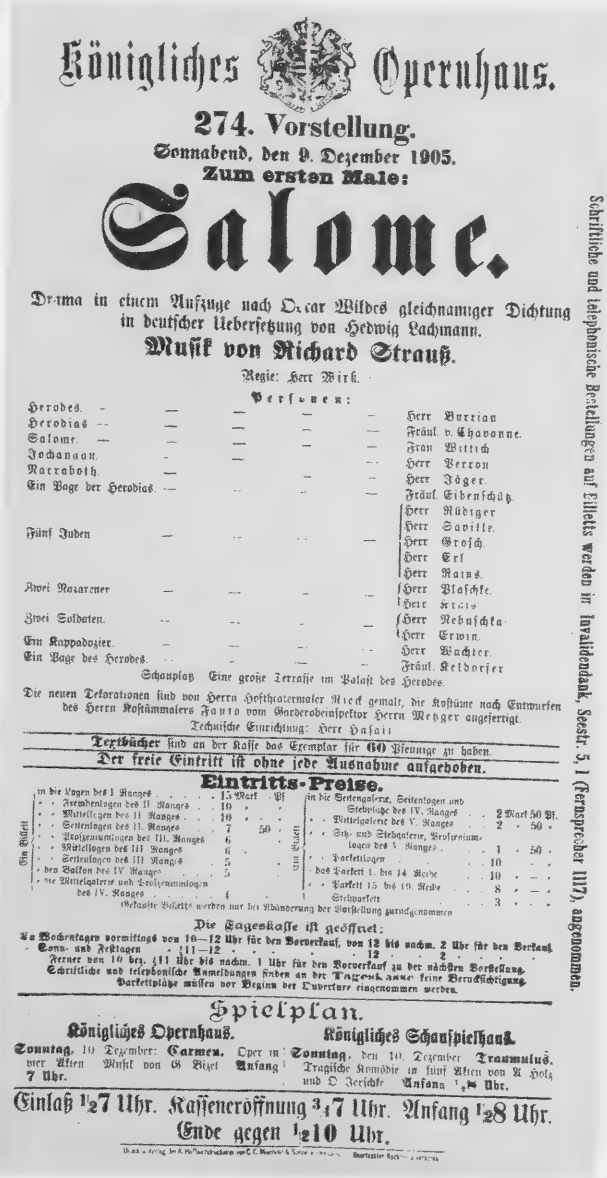
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told him, "You have no right to take your brother's wife." Herodias nursed a grudge against John and would willingly have killed him, but she could not, for Herod went in awe of him, knowing him to be a good and holy man; so he gave him his protection. He liked to listen to him, although what he heard left him greatly disturbed. Herodias found her opportunity when Herod on his birthday gave a banquet to his chief officials and commanders and the leading men of Galilee. Her daughter came in and danced, and so delighted Herod and his guests that the king said to the girl, "Ask me for anything you like and I will give it to you." He even said on oath: "Whatever you ask I will give you, up to half my kingdom." She went out and said to her mother, "What shall I ask for?" She replied, "The head of John the Baptist." The girl hurried straight back to the king with her request: "I want you to give me, here and now, on a dish, the head of John the Baptist." The king was greatly distressed, yet because of his oath and his guests he could not bring himself to refuse her. He sent a soldier of the guard with orders to bring John's head; and the soldier went to the prison and beheaded him; then he brought the head on a dish and gave it to the girl; and she gave it to her mother. [*Mark* 6:17-28, Revised English Bible]



Königliches Opernhaus.

274. Vorstellung.

Sonnabend, den 9. Dezember 1905.

Zum ersten Male:

Salome.

Drama in einem Aufzuge nach Oscar Wildes gleichnamiger Dichtung in deutscher Uebersetzung von Hedwig Lachmann.

Musik von Richard Strauß.

Regie: Herr Wirk.

Personen:

Herodes. — Herr Burrian
Herodias. — Fräul. v. Chavanne.
Salome. — Frau Wittich
Jochanaan. — Herr Perron
Narraboth. — Herr Jäger.
Ein Page der Herodias. — Fräul. Eibenschütz.
Fünf Juden — Herr Rüdiger, Herr Saville, Herr Grosch, Herr Erl, Herr Rains.
Zwei Nazarener — Herr Plaschke, Herr [illegible]
Zwei Soldaten. — Herr Nebuschka, Herr Erwin.
Ein Kappadozier. — Herr Wachter.
Ein Page des Herodes. — Fräul. Keldorfer

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Einlaß ½7 Uhr. Kassenöffnung ¾7 Uhr. Anfang ½8 Uhr.
Ende gegen ½10 Uhr.

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Program from the Dresden premiere, December 9, 1905

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It should be noted in particular that in this earliest version of the story, it is Herodias who drives the action; the daughter, whom we know as Salome, is not even given a name.

The death of John the Baptist has long been a subject for painters, at least from the time of Dürer and Leonardo. And it was a painting that led to the creation of the drama on which Strauss's opera is based. Already during his Oxford days Wilde had discovered, through the agency of his mentor, the art critic Walter Pater, Flaubert's story *Hérodias*, which was inspired by two paintings by Gustave Moreau. Fascinated by the story and the characters, Wilde drew from it extensively in his own work, though his plot is almost the opposite of Flaubert's, for Wilde makes Salome herself the moving spirit of the action.

Before writing his play Wilde read widely on the subject and looked at all the relevant paintings he could find. He criticized the paintings of Rubens and Leonardo, lamented that versions by Dürer and Ghirlandaio were incomplete. The only treatments that satisfied him were the two paintings by Moreau, first exhibited in the 1876 Salon. In the first, *Salomé*, the girl prepares to dance before Herod; the second, *L'Apparition*, depicting the climax of the story, made Moreau's reputation. The exotic ripeness of the first painting, its almost phosphorescent quality, the mysterious hieratic attitude of the dancing girl who will so powerfully arouse Herod's passion—these attracted wide attention. Soon after, Flaubert had written a short story and Massenet an opera on Herodias, which dealt with the theme. J.K. Huysmans described



Gustave Moreau's "Salomé"

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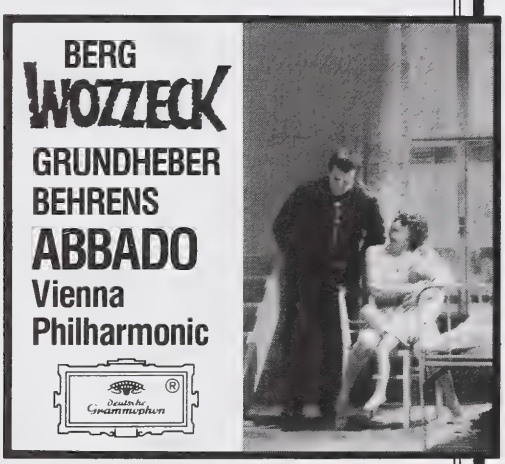


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Moreau's *Salomé* in an extended passage of perfervid prose in his most famous novel, *A Rebours* (*Against the Grain*, 1884), in which the decadent hero Des Esseintes seeks relief from the boredom of existence through every kind of sensual experience.

The novel attracted Wilde's attention. Indeed, its description of Moreau's painting is remarkably similar in tone (and in its detailed list of jewels and decorative elements) to passages in Wilde's own novel *The Picture of Dorian Gray* (1891). Huysman's describes Moreau's Salome as she begins "the lascivious dance":

> [H]er breasts rise and fall, the nipples hardening at the touch of her whirling necklaces; the strings of diamonds glitter against her moist flesh; her bracelets, her belts, her rings all spit out fiery sparks; and across her triumphal robe, sewn with pearls, patterned with silver, spangled with gold, the jewelled cuirass, of which every chain is a precious stone, seems to be ablaze with little snakes of fire, swarming over the mat flesh, over the tea-rose skin . . . .

Oscar Wilde had been taken with the story of Salome after seeing the Moreau paintings. Since the attention given to the story of Salome, Herod, Herodias, and John the Baptist was essentially a Parisian phenomenon, Wilde wrote his play in a poetic French prose (he was almost completely bilingual). At first the play flopped in Paris. A planned production in England, translated into a rather precious, consciously old-fashioned English by Lord Alfred Douglas, was banned by the Lord Chamberlain's office, since it involved the representation of Biblical characters on the stage (Saint-Saëns' *Samson et Dalila*, extremely mild by comparison with Strauss's work, was likewise forbidden). But in 1901 a German translation by Hedwig Lachmann was a tremendous success at Max Reinhardt's theater in Berlin. Strauss saw it and recognized at once its operatic potential. After some brief attempt to have a libretto written for him in the normal poetic meters, he decided instead to set the original prose text of the play (with cuts).

The language of the play—largely retained in the opera—derives to a certain extent from Maeterlinck, whose dramas are filled with a kind of poetic simplicity, a childish prattle that seems to go nowhere, to consist largely of non sequitur. (The most familiar example for music lovers is the libretto of Debussy's opera *Pelléas et Mélisande*, which sets Maeterlinck's play almost verbatim.) Wilde's *Salome*, too, employs simple sentences spoken by characters who do not always seem to be addressing one another so much as speaking *past* one another. Yet this simplicity of surface conceals a cunningly contrived pattern of motifs, literary images that recur time and again.

Wilde's play definitively shaped certain aspects of the story. His Herodias hates Jochanaan as much as any earlier Herodias, but she takes no overt action to cause his execution. Far from persuading her daughter to rouse Herod's lecherous passions with a dance, she is opposed to the entire idea from the first, quite naturally upset at the interest her husband is taking in her daughter by an earlier marriage. Only when Salome herself requests, as her reward, the head of Jochanaan, does Herodias enthusiastically praise her wise choice. In Wilde's version, Salome becomes a fascinating and ambiguous figure, still young and chaste, completely inexperienced in any aspect of love, yet at the same time cruel and utterly depraved.

The score took Strauss two years to complete. The exotic subject stimulated him to experiment with harmony and orchestral color, with heightened intensity and emotional force. When Strauss played part of the score for his father, a famous horn player and a notoriously conservative musician, shortly before the father's death, the poor man could only remark, "Oh God, what nervous music. It is exactly as if one had one's trousers full of maybugs."

Salome's "Dance of the Seven Veils" was the last music to be composed. In fact, Strauss signed and dated the finished score two months before he composed the dance. When the opera was nearly finished, he played and sang the score for Gustav

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Mahler and the latter's wife Alma. But when he got to the dance, Strauss simply muttered, "Haven't got that done yet." Mahler considered it a serious risk to put off composing such an important part of the score and then trying to recapture the proper mood. But Strauss was confident that he would be able to do it.

When it was finally performed in Dresden, the opera had an enormous success, but it faced censorship troubles almost everywhere. A single open rehearsal at the Metropolitan Opera shocked so many influential people—particularly the powerful financier J. Pierpont Morgan—that it was not heard again there for a quarter of a century. Still, the opera has long since become recognized as one of the composer's finest achievements, a great theatrical tone poem, symphonic in its construction, with a richly worked tapestry of thematic ideas that grow and develop along with the plot.

The technique is basically Wagnerian—weaving together a constantly developing series of thematic ideas into an elaborate and flexible symphonic web. Strauss does this with unsurpassed skill and brio. Beyond this, his treatment of the orchestra is inventive from beginning to end, continually creating new combinations and sonorities that serve to underline the stages of the drama, the changing moods of the scenes, the expression of emotional states—some quite extreme—through timbre and harmony. Strauss's orchestra offers an aural equivalent to the visual element of the moon with its constantly changing colors, which produces such an uncanny effect on the stage.

This elaborate operatic tone poem with voices grows from the extraordinarily original opening (no overture—just three measures offering a slithery run on the clarinet



Salome pleads for the head of Jokanaan: from the original Dresden production in 1905, with Marie Wittich as Salome and Carl Burian as Herod



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and a violin tremolo before the first character sings) to the closing scene, one of Strauss's finest achievements. As in the work of Wagner, whose example was clearly before Strauss as he wrote, thematic ideas come to symbolize or recall characters, ideas, and objects; as they appear in the story and take part in its development, the themes connected with them develop, vary, and intertwine. Some themes offer "types"—such as the bold assertions of Jochanaan, delivered from the crypt in which he is imprisoned. These descend from a long tradition of operatic prophets. Others suggest psychological states (Herod's timorousness, Herodias's unquenchable hatred, Salome's simple infatuation growing to a mania), often first hinted at, but growing to extremes of harmonic complexity, textural intricacy, or melodic elaboration.

Though many critics feel that Salome's dance is the weakest music of the opera, and the least integrated part of the score, it is, nonetheless, a wonderfully sensuous potpourri of the main themes of the opera, opening with new themes found only here to give it a barbaric local color, but continuing with various seductive ideas, including a slow waltz that culminates in a brilliant presto section ending in a wild version of the theme of Salome's lust for Jochanaan. Strauss clearly intended this section to be playable as a separate unit; he even marked this part of the score with letters, rather than the rehearsal numbers used elsewhere, so that once it was extracted, it would appear to be a complete composition. This was no doubt a sensible hedging of his bets in the event that the opera as a whole should fail.

Once Salome has prevailed upon Herod and holds in her hands the silver charger bearing the head of Jochanaan, Strauss's music erupts in a scene of tremendous emotional release. Salome's moods range from fervor to mystery as she ponders the nature of love in a singularly morbid way. Her love song to Jochanaan from earlier in the opera now reappears in a broad recapitulation, resolving into nostalgia and a chill consideration of the mysterious relationship between love and death.



From a 1937 Munich production, with Hildegarde Ranczak as Salome and Hans Hotter as Jokanaan



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Even here—almost at the end of the opera (on page 330 of an orchestral score that runs 352 pages)—Strauss is still inventing new sonorities. As Salome sings of the "*geheimnisvolle Musik*" ("mysterious music") that she heard within herself while gazing upon Jochanaan, Strauss introduces a strange new sonority. Under a cloud of shimmering strings, as the oboes and English horn sing one of the principal motives associated with the prophet, a low-pitched instrument in the utmost bass of the orchestra plays just two notes, low A for three measures, and low D for four. The composer Luigi Dallapiccola wrote in his diary in 1930 of hearing the opera in Berlin and being astonished by the passage in question and quite unable to identify the instrument. The next day he went to a music shop, where he asked to see the score of *Salome* and quickly discovered that what he had heard was an offstage organ, *pianissimo*, producing "a timbre that apparently comes to us from a distant, yet-to-be-discovered world." Dallapiccola never got over this example of Strauss's fount of orchestral inventiveness—anticipating, perhaps, the later use of electronic sounds for such moments.

Having built his score to the climactic moment, the height of Salome's weird ecstasy, Strauss ends it with astonishing speed in a brutal anticlimax. Salome fondles the decapitated head and Herod, in revulsion, orders all the lights put out; these measures pass in a few seconds. The sudden reappearance of the moon—a constant yet ever-changing presence throughout the opera—illumines the scene. Even less time suffices for Herod to give the order, "Kill that woman," and to have it carried out with horrible efficiency.

—Steven Ledbetter

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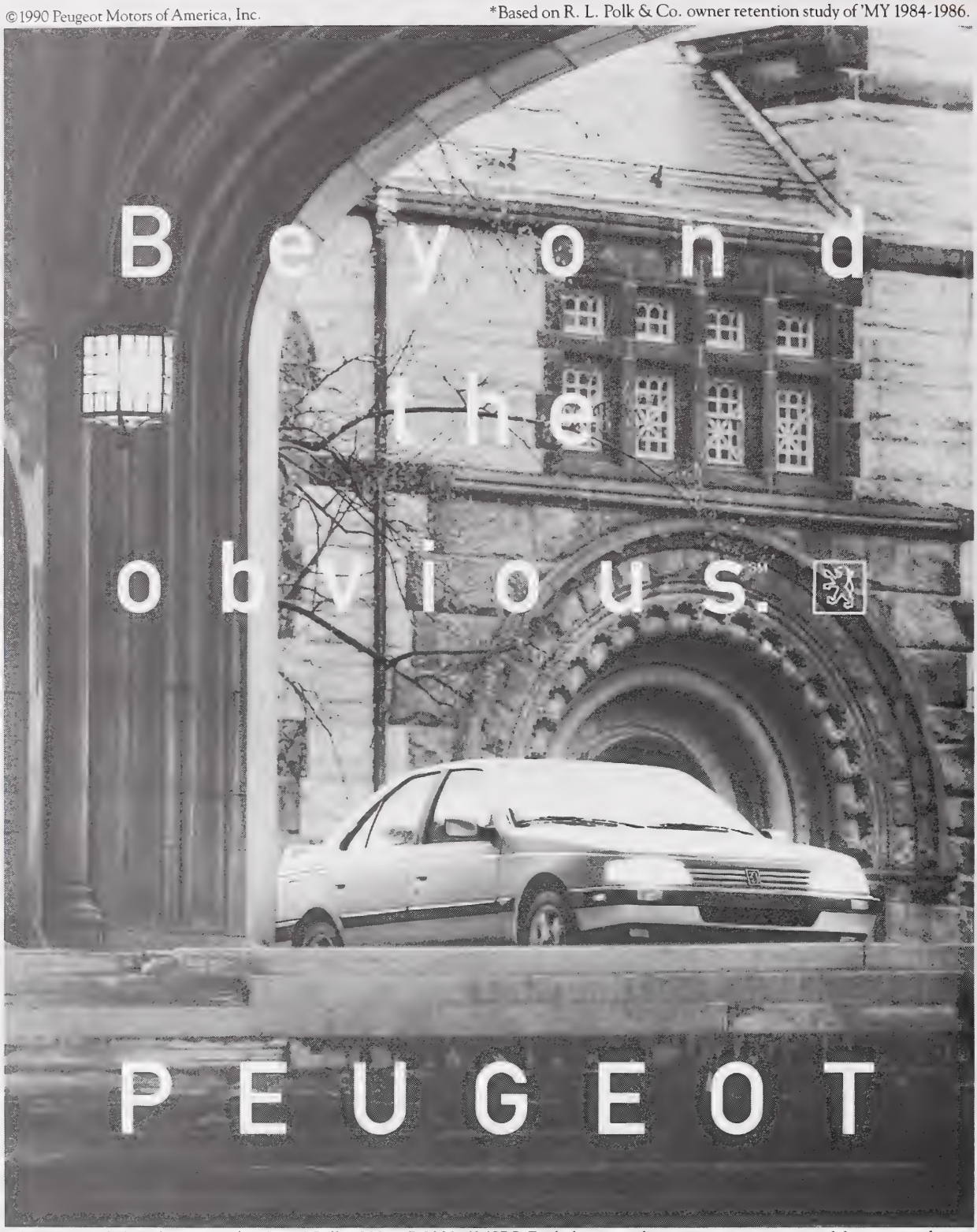
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More . . .

The big biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (three volumes, Cornell University Press; available in paperback). Michael Kennedy's account of the composer's life and works for the Master Musicians series is excellent (Littlefield paperback), and the symposium *Richard Strauss: The Man and his Music*, edited by Alan Walker, is worth looking into (Barnes and Noble). Kennedy also provided the Strauss article in The New Grove, available in paperback in *The Modern Masters I* (Norton). Ernest Newman's discussion of *Salome* in *Great Operas 1* (Vintage paperback) has been the model for the treatment by William Mann (in *Richard Strauss: A Critical Study of the Operas* [Cassell]) and the relevant section of the Del Mar biography. For an excellent treatment of the cultural background of Wilde's play, and its links to the Symbolist and Decadent movements, see the extensive chapter in Gary Schmidgal's book *Literature as Opera* (Oxford). Peter Conrad covers similar ground in a somewhat different way in *Romantic Opera and Literary Form* (University of California Press). Strauss's own *Recollections and Reflections* contains a memoir, "Reminiscences of the First Performance of My Operas," written in 1942 (Boosey & Hawkes). For the most up-to-date and detailed treatment of the music of *Salome*, supplemented by stimulating essays on the literary tradition out of which it grows (by Mario Praz), Oscar Wilde (by Richard Ellmann), and Strauss as librettist (by Roland Tenschert), you can't beat the recent addition to the superb series of Cambridge Opera Handbooks, *Richard Strauss: Salome*, edited by Derrick Puffett (Cambridge paperback), which also includes various analytical articles and a stimulating interpretation by English composer Robin Holloway. Dover Publications has issued the full score of *Salome* in an attractive and very reasonably priced edition.

All three recordings of *Salome* on compact disc have much to offer. Hildegard Behrens has recorded the title role in a most sympathetic reading with Herbert von Karajan conducting the Vienna Philharmonic; the ripe and sensuous performance captures the "feel" of a live performance particularly well. The remainder of the first-rate cast includes Agnes Baltza, Wieslaw Ochman, and José Van Dam (EMI). A classic recording, still powerful, is the one featuring Birgit Nilsson as a very hard Salome with Georg Solti conducting the Vienna Philharmonic; John Culshaw's production calculates the impact of the great moments with uncanny flair. The other principals include Grace Hoffman, Gerhard Stolze, and Eberhard Wächter as a youthful Jokanaan (London). Monserrat Caballé is not usually thought of in this repertory at all, but her emotionally wide-ranging performance is remarkable; Erich Leinsdorf conducts the London Symphony Orchestra. Richard Lewis, Regina Resnik, and Sherrill Milnes are also strong participants in a recording that has the advantage of being available at mid-price (RCA). Though it is no longer available (you may find a copy in the library), Karl Böhm's recording of *Salome* with the Hamburg Staatsoper and Gwyneth Jones in the title role is of interest for the text booklet, which contains the complete Oscar Wilde play with the material of the opera libretto set off in boldface type (DG).

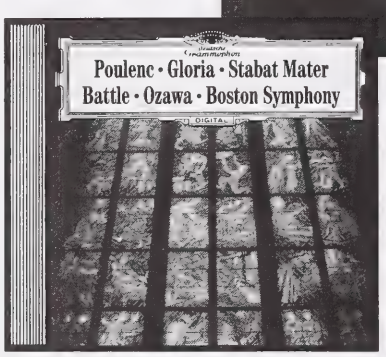
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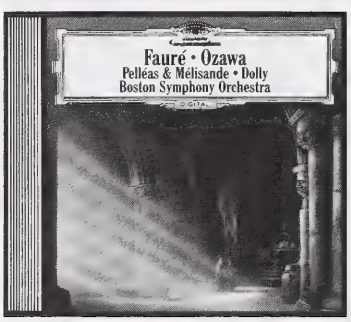
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Hildegard Behrens



Soprano Hildegard Behrens has appeared with virtually every major opera house and orchestra of international stature. Ms. Behrens' 1990-91 season has so far included performances of *The Makropulos Affair* and Wagner's *Ring* at the Munich State Opera; *Salome* at the Metropolitan Opera; a new production of Berg's *Wozzeck* and additional *Ring* cycles, also in Munich; recordings of Wagner's *The Flying Dutchman* and a new Solti-led *Die Frau ohne Schatten*; and a concert performance of *Der Freischütz* with the Opera Orchestra of New York. Following these Boston Symphony performances of *Salome* she returns to Covent Garden after an absence of more than ten years, for *Tosca*; travels to the Vienna State Opera June Festival for performances of *Wozzeck* and *Fidelio*; and concludes her season in July, as Elettra in a BSO performance of Mozart's *Idomeneo* at Tanglewood, under Seiji Ozawa's direction. Highlights of her career attest to her extraordinary accomplishments. In 1976 she made several important debuts, singing Giorgetta in *Il tabarro* at the Met and Leonore in *Fidelio* at Covent Garden, and performing in Janáček's *Katya Kabanova* at the National Theatre of Prague. During the summer of 1977 she made her Salzburg Festival debut in the title role of *Salome*, in a new production conducted by Herbert von Karajan and subsequently recorded by EMI. In 1979 she returned to Salzburg, in the title role of *Ariadne auf Naxos* under the baton of Karl Böhm. Following her 1983 Bayreuth debut as Brünnhilde under Sir Georg Solti, she received tremendous acclaim at the Metropolitan Opera for her Isolde and Brünnhilde; these engagements established her as a leading Wagnerian soprano. At the Met she has also appeared as Tosca, Marie in *Wozzeck*, Donna Anna in *Don Giovanni*, Leonore in *Fidelio*, Elettra in *Idomeneo*, and Sieglinde in *Die Walküre*. Also a distinguished soloist with orchestra, she has performed with major orchestras and conductors on both sides of the Atlantic. Her audio and laser disc recordings include Wagner's *Ring* with Levine, Berg's *Wozzeck* with Abbado, *Salome* with Karajan, *Der Freischütz* with Kubelik, *Fidelio* with Solti, and Strauss's *Elektra* with Seiji Ozawa and the Boston Symphony Orchestra. Born in Oldenburg, Germany, Hildegard Behrens graduated from law school in Freiburg, where she subsequently studied voice at the conservatory. She then joined the Deutsche Oper am Rhein in Düsseldorf, where she was discovered by Herbert von Karajan. Ms. Behrens made her Boston Symphony debut at Tanglewood in 1982, as Leonore in *Fidelio*; she has since performed music of Wagner, Mozart, Strauss, Berlioz, Schoenberg, and Berg with the orchestra.

Mignon Dunn



Making her Boston Symphony debut with these performances of *Salome*, mezzo-soprano Mignon Dunn has appeared with virtually every leading opera company, orchestra, and festival in the United States, among them the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, the New York Philharmonic, the Philadelphia Orchestra, the Chicago Symphony, the Los Angeles Philharmonic, and the Ravinia, Meadow Brook, and Cincinnati May festivals. Internationally, she has appeared at the Royal Opera House, Covent Garden, La Scala, the Vienna Staatsoper, the Paris Opera, the Hamburg Staatsoper, the Deutsche Oper Berlin, the Canadian Opera Company, and the Teatro Colon in Buenos Aires. Ms. Dunn also includes recitals in her schedule each season and has appeared recently in Paris, Florence, and New York. Ms. Dunn has appeared most frequently with the Metropolitan Opera, where she has sung virtually every major mezzo-soprano role, from Amneris in *Aida* to Venus in *Tannhäuser*. She was featured in the Metropolitan Opera's Centennial Gala; in recent seasons, she has appeared with that company in *Die Walküre*, *Dialogues of the Carmelites*, *Lohengrin*, *Luisa Miller*, *Il trovatore*, and *Il trittico*. Appearances at the Met this season have included *Salome*, *Boris Godunov*, and *Katya Kabanova*. Also this season she appears with

the Opera Company of Boston at the Bolshoi Opera in Moscow, as Irma in Robert DiDomenica's opera of Genet's *The Balcony*, a role she created in Boston in 1990. Other recent engagements have included the roles of Jezibaba in Dvořák's *Rusalka* with the Opera Company of Philadelphia and the Spoleto Festival USA, Kostelnicka in Janáček's *Jenůfa* at the Festival of Two Worlds in Spoleto, Italy, and Klytemnestra in *Elektra* in Barcelona. She appeared in concert and recital at the Anchorage Music Festival, and at Carnegie Hall with the Collegiate Chorale in Respighi's *La fiamma*. A native of Memphis, Tennessee, Mignon Dunn was first heard by Metropolitan Opera scouts after her graduation from high school. They encouraged her to study in New York, which she did, aided by a scholarship from the Metropolitan Opera. She subsequently made her professional debut as Carmen, with the Experimental Opera Theater of America in New Orleans. Ms. Dunn has recorded for Angel, Deutsche Grammophon, and New World records.

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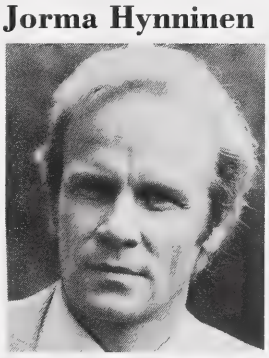
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Ragnar Ulfung



A permanent member of the Royal Opera, Stockholm, since 1958, tenor Ragnar Ulfung has appeared with the world's major opera houses, including those of Oslo, Vienna, Helsinki, Hamburg, Glyndebourne, Edinburgh, Covent Garden, New York, Chicago, Boston, Santa Fe, San Francisco, Marseilles, Milan, Moscow, Paris, and Buenos Aires. Born in Oslo, Mr. Ulfung made his debut as a tenor soloist at fifteen in one of Norway's largest boys' choirs. After his concert debut in Oslo at twenty-one, he went to Italy for four years of further study, returning to Oslo in 1953 to sing the Magic Artist in Menotti's *The Consul*, a role for which he studied with a famous magician for several months. Mr. Ulfung has been honored in Norway by King Olav V, who bestowed upon him the Order of St. Olav, and he was named Royal Court Singer by the King of Sweden in 1976. In addition, he has been awarded the Litteris et Artibus, the highest order an artist can receive in Sweden. Mr. Ulfung made his debut at Santa Fe in 1973 as Rodolfo in *La bohème*. Highlights of recent seasons have included appearances as Verdi's Otello and Macheath in *The Beggar's Opera* with the Royal Opera of Stockholm, Peter Maxwell Davies' *Taverner* at the Royal Opera House, Covent Garden, Basilio in *Le nozze di Figaro* and Strauss's *Die Liebe der Danae* in Santa Fe, the Captain in *Wozzeck* with the Metropolitan Opera and the Paris Opera, the Earl of Kent in *King Lear* with San Francisco Opera, Herod in *Salome* in Paris, Los Angeles, and Pittsburgh, Koko in *The Mikado* in Toronto, Jedidija in Penderecki's *The Black Mask* in Santa Fe, *Das Lied von der Erde* in St. Louis, Messiaen's *St. Francis of Assisi* with the London Philharmonic in London and Lyon, and the Captain in *Wozzeck* with Seiji Ozawa and the Boston Symphony Orchestra on the occasion of his BSO debut in April 1987. He returned to Boston in November 1988 as Aegisth in BSO performances of *Elektra*, which was recorded by Philips at that time. Mr. Ulfung is also in demand as a stage director; among the operas he has directed have been *Lulu* in Santa Fe, *Otello* in Stockholm, *The Italian Straw Hat* in Oslo, and Wagner's *Ring* in Seattle. He has been in several television opera productions, including *The Magic Flute*, as Monostatos.

Jorma Hynninen



One of Finland's most important artists, baritone Jorma Hynninen has been a leading soloist with the Finnish National Opera since 1970; in 1984 he was named artistic director of that company. In the summer of 1992, Mr. Hynninen assumes responsibilities as the new artistic director of the Savonlinna Opera Festival of Finland, well-known for its opera and concert performances held in an historic medieval castle. Mr. Hynninen also maintains an active international career. He first gained widespread notice in the United States when he appeared with the Finnish National Opera at the Metropolitan Opera House in the spring of 1983, as Topi in *The Red Line*. He made his Met debut the following season, as Rodrigo in *Don Carlo*; also that year he was soloist with the Boston Symphony Orchestra in Mahler's *Das klagende Lied* under Seiji Ozawa's direction, in Boston and at Carnegie Hall. Metropolitan Opera audiences have since seen him as Count Almaviva in *Le nozze di Figaro*, Wolfram in *Tannhäuser*, and in the title role of *Eugene Onegin*. He has also appeared several times in recital in New York, including a joint recital with Swedish mezzo-soprano Sylvia Lindenstrand at Alice Tully Hall, and he has appeared with the Helsinki Philharmonic in a special televised performance at the United Nations. He made his San Francisco Opera debut in the fall of 1988 as Amfortas in *Parsifal* and his Chicago Lyric Opera debut in the fall of 1989, in *Don Carlo*. He is also a frequent guest artist throughout Europe, with the Vienna Staatsoper, La Scala, the Bavarian State Opera in Munich, and the opera companies of Paris, Hamburg, Madrid, Barcelona, and Bonn. Mr. Hynninen is also highly regarded as a recitalist and concert soloist in the major concert venues of Europe and the



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United States. In the summer of 1989 he made debuts at the Ravinia Festival and at Tanglewood, performing Schubert's *Winterreise*. Also that summer he made his Canadian debut, at the Festival International de Lanaudiere in Quebec. A prolific recording artist, Mr. Hynninen's discography includes *Winterreise*, *Die schöne Müllerin*, and *Dichterliebe*, Count Almaviva in the Muti-led *Le nozze di Figaro*, Mahler's Eighth Symphony and the Brahms *German Requiem* under Klaus Tennstedt, the Finnish National Opera's recording of *The Red Line*, Sibelius songs with orchestra, Finnish folk songs and sacred music, and Strauss's *Elektra* with Seiji Ozawa and the Boston Symphony Orchestra. His most recent BSO appearance was in November 1988 as Orest in *Elektra*. He has also performed Brahms's *German Requiem* with the orchestra, under Kurt Masur's direction in February 1988.

Vinson Cole



Tenor Vinson Cole has won praise for his appearances in a diverse operatic repertoire, at such leading venues as the Metropolitan Opera, the Paris Opera, the Vienna State Opera, and the Salzburg Festival. He sings regularly with the world's most important orchestras, with the most eminent conductors of our day. As a recitalist, he performs varied and intriguing programs in such musical centers as New York, Paris, and Berlin. Since his Metropolitan Opera debut in 1987 as Alfred in *Die Fledermaus*, he has appeared there in leading roles in *Manon*, *L'elisir d'amore*, *La bohème*, and *Gianni Schicchi*. In 1984 he sang Des Grieux in Opéra Comique performances of *Manon* celebrating the opera's 100th anniversary; also that year he made his Paris Opera debut, as Belmonte in *Die Entführung aus dem Serail*, returning for productions of Cimarosa's *Il matrimonio segreto*, *Die Zauberflöte*, *Manon*, and *Salome*. At the Salzburg Festival, he has sung in Monteverdi's *Il ritorno d'Ulisse in patria* and Strauss's *Der Rosenkavalier*; his Vienna Staatsoper debut was as Alfredo in *La traviata*. Born in Kansas City, Missouri, to an artistic family, Mr. Cole began studying voice when he was nine. He received a full scholarship to the Philadelphia Musical Academy, then continued his studies at the Curtis Institute with Margaret Harshaw. In 1976 he won the National Award in Chicago's prestigious WGN "Auditions of the Air" and in 1977 received the first prize Weyerhauser Award at the Metropolitan Opera National Auditions and grants from the Rockefeller Foundation. He made his professional operatic debut in 1976, in *L'amico Fritz* at the San Francisco Spring Opera; he made his European debut the same year, in Angers, France, in Handel's *Acis and Galatea*. He has sung at the White House four times since 1977, including a performance televised coast-to-coast. Engagements this season include, among others, his San Francisco Opera debut in *Il ritorno d'Ulisse in patria*, appearances as Macduff in Verdi's *Macbeth* at the Frankfurt Opera, Percy in Donizetti's *Anna Bolena* at Seattle Opera, both a recital and an appearance with the Berlin Philharmonic at the Berlin Festival, and debuts with the Philadelphia Orchestra, the Cologne Radio Orchestra, and the 92nd Street Y Chamber Orchestra. Mr. Cole has built an impressive discography; recordings with the late Herbert von Karajan include *Der Rosenkavalier*, Mozart's *Requiem*, and Beethoven's Ninth Symphony and *Missa Solemnis*. Mr. Cole made his BSO debut at Tanglewood in 1982, in Beethoven's *Fidelio*; his most recent appearance with the orchestra was in Verdi's *Requiem* at Tanglewood, in August 1987.

Diane Kesling



During the 1990-91 season, mezzo-soprano Diane Kesling's engagements have included Metropolitan Opera appearances in *Salome*, *Andrea Chénier*, *Faust*, *Le nozze di Figaro*, and *Katya Kabanova*; she also appears in recital in Cleveland, and with Seattle Opera as Freia in *Das Rheingold*, Ortlinde in *Die Walküre*, and Gutrune in *Götterdämmerung*. In addition to her regular appearances at the Metropolitan Opera, her engagements in recent seasons have taken her to Seattle Opera, the Michigan Opera Theater, Dayton Opera, the Pittsburgh Symphony, Knoxville Opera, and the Opera Company of Philadelphia. Highlights have included the role of Dinah in the Houston Grand Opera production of Leonard Bernstein's *Trouble in Tahiti*, her La Scala debut as Dinah in Bernstein's *A Quiet Place*, *L'Enfant et les sortilèges* and *The Rape of Lucretia* at Wolf Trap Farm Park, and the world premiere of David White's *Homages* at the 1983 International Viola Conference. Ms. Kesling may be heard as Wellgunde on the Metropolitan Opera's recordings of *Das Rheingold* and *Götterdämmerung* under James Levine. On television, she has been seen in the Met's "Live From the Met" centennial telecast, and in Met telecasts of *Carmen* and *L'italiana* in *Algeri*. Ms. Kesling made her Boston Symphony debut in *Elektra* at Tanglewood in August 1988; she also participated in the BSO's *Elektra* performances recorded live by Philips records in Symphony Hall that November. She appeared with the BSO most recently at Tanglewood, in a July 1989 performance of Schubert's Mass No. 6 under the direction of Charles Dutoit. A graduate of Ohio State University, Ms. Kesling joined the Houston Opera Studio in 1978 and performed with Houston Grand Opera as Prince Orlofsky in *Die Fledermaus*, Magdalena in *Die Meistersinger*, Varvara in *Katya Kabanova*, and in *La Cenerentola*. Texas Opera The-

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ater appearances include Dorabella, Hansel, and Suzuki in *Madama Butterfly*. After becoming a Metropolitan Opera National Auditions Finalist, she was invited to become a member of the Met's Young Artists Development Program.

Brad Cresswell



Originally from Moline, Illinois, tenor Brad Cresswell received his master's degree in music from the New England Conservatory of Music and has been an apprentice with the Lyric Opera Center for American Artists. Prior to that he earned his bachelor's degree at Simpson College, where he performed the role of Rodolfo in *La bohème*. His other credits include roles in *King Arthur*, *Elektra*, *The Duenna*, *L'Etoile*, *Angelique*, and *Die Fledermaus*. Equally at home singing oratorio, he has been soloist in Verdi's *Requiem* and Haydn's *The Creation* and *Lord Nelson* Mass, among other works. Mr. Cresswell made his Boston Symphony debut in Richard Strauss's *Elektra* under Seiji Ozawa, at Symphony Hall and Carnegie Hall in December 1987. He returned for further BSO performances of *Elektra* at Tanglewood in 1988 and in Boston in November 1988, at which time it was recorded for Philips records. Most recently, he sang the role of Bardolph in Act III of Verdi's *Falstaff* on a gala BSO concert celebrating the fiftieth anniversary of the Tanglewood Music Center, of which he is an alumnus. Mr. Cresswell has been a soloist on the PBS series "Great Performances" and may be heard on a recording of Beethoven's Ninth Symphony with the Boston Philharmonic. Recent engagements have included a recital for the Opera Theatre of St. Louis, and Lyric Opera Center productions of *Die Fledermaus* and Hugo Weisgall's *Six Characters in Search of an Author*.

Dennis Petersen



Tenor Dennis Petersen has distinguished himself in a variety of operatic roles, in addition to his appearances in concertos, recitals, and oratorio performances. During the 1990-91 season he returned to San Francisco Opera for the fifth consecutive season, performing and understudying roles including Iro in *Il ritorno d'Ulisse in patria*, Juan in *Don Quichotte*, Flamand in *Capriccio*, the Captain in *Wozzeck*, and Mime in Wagner's *Ring*. Following his engagement in San Francisco he appears with New Orleans Opera as Don Basilio in *Le nozze di Figaro* and returns to the Saint Paul Chamber Orchestra for *Messiah*. He makes his Boston Symphony debut with these performances of *Salome*. Mr. Petersen obtained both his bachelor's and master's degrees from the University of Iowa. He joined San Francisco Opera's Merola Program in 1984, being awarded the Karl Kritz Memorial Scholarship. He returned to San Francisco Opera the following season to make his debut with the main company and has appeared there every season since, in such roles as Beppe in *I pagliacci*, Don Basilio, Vogelgesang in *Die Meistersinger*, Tchekalinsky in *Pique Dame*, and Tybald in *Roméo et Juliette*. Mr. Petersen has appeared with the New Jersey Symphony and Hugh Wolff, the Baltimore Symphony and David Zinman, and the Calgary Philharmonic and Mario Bernardi. His orchestral engagements for 1989-90 included Sir Michael Tippett's oratorio *A Child of Our Time* with the New York Choral Society at Carnegie Hall, and performances of Bach's *Magnificat* with Hugh Wolff and the Saint Paul Chamber Orchestra. Future plans include a return to the New Orleans Opera as Jaquino in *Fidelio* and his Lyric Opera of Chicago debut as Mime in *Das Rheingold* under the direction of Zubin Mehta.

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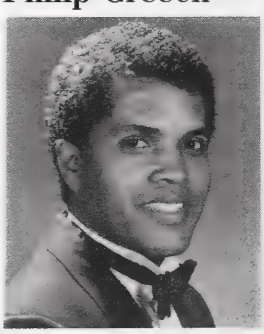
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John Horton Murray



A graduate of the Curtis Institute of Music in Philadelphia, John Horton Murray joined the Metropolitan Opera Young Artist Development Program at the beginning of the 1990-91 season. He grew up in West Berlin, where his father is a Kammersänger with the Deutsche Oper. At the Met this season, Mr. Murray's responsibilities have included the Third Esquire in *Parsifal*, Mitrane in *Semiramide*, the Innkeeper and the Major Domo in *Der Rosenkavalier*, and the Third Jew in *Salome*, the role he sings for his Boston Symphony debut this week. He made his Metropolitan Opera debut in this season's first performance of *Boris Godunov*, as Boyar in Attendance. Mr. Murray has been heard on radio in thirteen nationally broadcast Lyric Opera of Chicago performances. He has also appeared as a featured soloist on a national PBS broadcast of Bach's *Magnificat*, and he has given hundreds of performances as the Italian tenor Ubaldo Piangi in the Broadway production of Andrew Lloyd Weber's *The Phantom of the Opera*. This past March he performed the role of Max in *Der Freischütz* with the Opera Orchestra of New York, following his Carnegie Hall debut with the Vienna Philharmonic. This summer he joins Seiji Ozawa and the Boston Symphony Orchestra as the High Priest in a Tanglewood performance of Mozart's *Idomeneo*. Mr. Murray made his Lincoln Center debut last spring, as a winner in the Musician's Emergency Fund Showcase. His other opera awards have included two National Institute for Music Theater prizes: the 1988 George London Award, and a three-year Sullivan Grant. He was a national finalist in the 1989 Metropolitan Opera National Council Auditions.

Philip Creech



Tenor Philip Creech has been acclaimed for his performances throughout the United States and in Europe, with major opera companies, symphony orchestras, and in recital. Mr. Creech has been a member of the Metropolitan Opera since the 1979-80 season, when he made his debut as Beppe in *I pagliacci*. He has sung with the company every season since then, in roles including Rinuccio in *Gianni Schicchi*, Pedrillo in *Die Entführung aus dem Serail*, Hylas in *Les Troyens*, Brighella in *Ariadne auf Naxos*, Edmondo in *Manon Lescaut*, and the Fisherman in Stravinsky's *Le Rossignol*. He has been seen in Met telecasts as Rinuccio opposite Renata Scotto's Lauretta in *Gianni Schicchi*, as Hylas in *Les Troyens*, and as Edmondo in *Manon Lescaut*, in the first international live telecast from the Met. Mr. Creech has also appeared with many of the world's great orchestras, including the Chicago Symphony, the New York Philharmonic, the Boston Symphony (in Mozart's C minor Mass, in March 1978, under James Levine), the Philadelphia Orchestra, the symphony orchestras of Dallas, Cincinnati, Saint Louis, and Honolulu, the Berlin Philharmonic, the Vienna Philharmonic at the Salzburg Festival, and the Israel Chamber Orchestra in Jerusalem. He has appeared annually at the Ravinia Festival for the last several years. Mr. Creech made his recording debut in Stravinsky's *Les Noces* with the Chicago Symphony, on RCA Red Seal's "Music From Ravinia" series. He recently recorded *Carmina burana* with James Levine and the Chicago Symphony, a Deutsche Grammophon best-seller and Grammy award-winner. Mr. Creech has performed well over 100 recitals throughout the United States. Other engagements have included concerts with the Chamber Music Society of Lincoln Center and the "Music From Ravinia" series at Alice Tully Hall in New York. He has sung at Carnegie Hall with the Oratorio Society of New York and with the Collegiate Chorale. A native of Hempstead, New York, Philip Creech is a graduate of Northwestern University in Chicago. While at Northwestern he received the Frederick A. Cramer Award for Opera and was a first tenor in Margaret Hillis's renowned Chicago Symphony Chorus for two seasons, appearing as soloist on several occasions.

LeRoy Lehr



LeRoy Lehr has appeared as soloist in opera, concert, and oratorio from coast to coast, in Canada and in Europe, with many of the world's leading musical organizations. In recent seasons he has appeared with the Minnesota Orchestra in *The Mikado*, Chicago Opera Theatre in *Of Mice and Men*, Pittsburgh Opera in *Salome*, the Cleveland Orchestra in *The Merry Widow* under Christoph von Dohnányi's direction, and on the Plymouth Music Series in Minneapolis, in the title role of *Sir John in Love* and as Grandpa in *The Tender Land*, which was recorded by Virgin Classics. Mr. Lehr's engagements have included several world premieres, among them Argento's *Jonah and the Whale* and *The Masque of Angels*, Susa's *Black River*, Brubeck's *Beloved Son*, and Stout's *Passion* with the Chicago Symphony, as well as the American premieres of Gorecki's *Copernicus* with the Minnesota Orchestra and Penderecki's *Magnificat* with the Detroit Symphony under the composer's direction. He also participated in the world premiere of P.D.Q. Bach's *The Abduction of Figaro*, now available on video. Mr. Lehr's recordings also include *Jonah*, on CRI, and three Pro Arte discs: "English Carols," Gerald Finzi's *In terra pax*, and Stephen Paulus's *So Hallow'd is the Time*. Mr. Lehr's repertoire ranges from Donizetti and Mozart to Verdi and Britten. Appearances with orchestra have included the St. Paul Chamber Orchestra, the Gothenberg Symphony, the National Symphony, and the Minnesota Orchestra. Mr. Lehr is making his Boston Symphony debut with these performances of *Salome*.

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Louis Lebherz

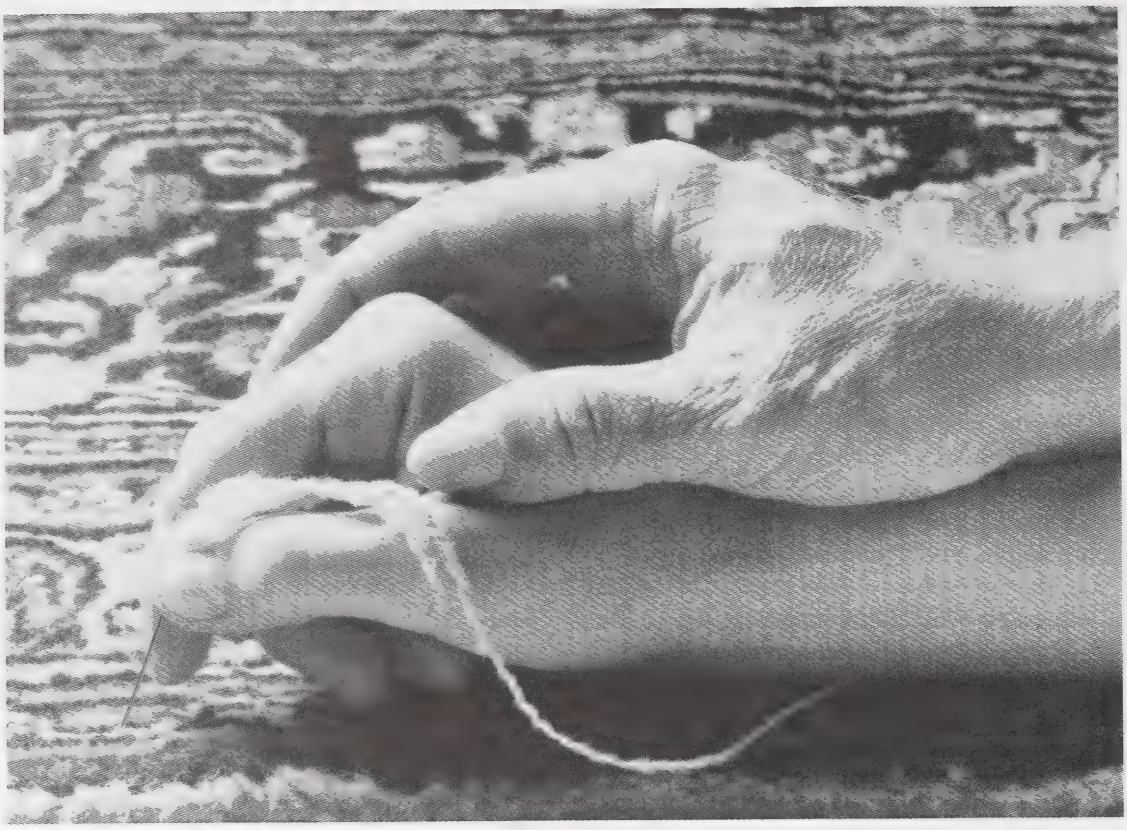


Louis Lebherz has been a principal bass with the Los Angeles Music Center Opera since his 1987 debut there as Colline in *La bohème* and the Grand Inquisitor in Prokofiev's *The Fiery Angel.* Also with that company he has performed the Grand Inquisitor in *Don Carlo*, Lodovico in *Otello*, and Dikoj in *Katya Kabanova*. Mr. Lebherz concluded his 1989-90 season with his debut at the Royal Opera House, Covent Garden, as Melchtal in a new production of Rossini's *Guillaume Tell.* Future engagements include returns to Los Angeles as Neptune in *Idomeneo*, to Milwaukee as Hunding in *Die Walküre*, and to Edmonton for his debut there as Gremin in *Eugene Onegin*. Mr. Lebherz was a principal bass for five years with the Badisches Staatstheater in Karlsruhe, West Germany, and the Berne Opera in Switzerland. As a guest artist in Europe, he has appeared with the Teatro Massimo in Palermo, Sicily, at the International Athens Festival, with the Opera de Monte Carlo, with Scottish Opera, and with Geneva Opera. In South America he was principal bass in Caracas, Venezuela, for three seasons. In North America, Mr. Lebherz has appeared with Florentine Opera, Utah Opera, Cincinnati Opera, Manitoba Opera, Seattle Opera, Pittsburgh Opera, Dallas Opera, and San Diego Opera. He was engaged by the Metropolitan Opera as the King in *Aida*. Mr. Lebherz made his professional debut as Padre Guardiano in *La forza del destino* with Opera Memphis. An active concert artist, he has performed in Carnegie Hall with the Opera Orchestra of New York as King Marke in *Tristan und Isolde* and as soloist in the Verdi *Requiem* with the American Symphony Orchestra conducted by Giuseppe Patanè. He has also appeared with the Los Angeles Philharmonic, Musica Sacra, the Oregon Bach Festival, the Carmel Bach Festival, the Aspen Festival, the William Hall Chorale, the Redlands Bowl Summer Festival, and the Roger Wagner Chorale. Making his Boston Symphony debut with these performances of *Salome*, Mr. Lebherz is a graduate of Chapman College in Orange, California, and pursued graduate studies at Indiana University's School of Music.

James Kleyla



Originally from Miami, Florida, baritone James Kleyla attended Boston University. Mr. Kleyla has previously performed in Boston Symphony performances of Beethoven's Choral Fantasy and Bach's *St. Matthew* Passion under Seiji Ozawa's direction, and as narrator for Stravinsky's *L'Histoire du soldat*. A Vocal Fellow for two summers at the Tanglewood Music Center, he has also been featured as a Boston Symphony Youth Concerts soloist, in music of Mozart, Berlioz, and Mahler, and as narrator for excerpts from Walton's *Façade*. Mr. Kleyla has performed leading roles with Boston Lyric Opera, Banchetto Musicale, the Masterworks Chorale, Dedham Choral Society, Rhode Island Civic Chorale, the June Opera Festival of New Jersey, and the Gold Coast Opera Theatre of South Florida. Under John Oliver's baton, he has been baritone soloist in Orff's *Carmina burana* with the Boston Ballet, Bach's B minor Mass, Handel's *Messiah*, Haydn's *Creation* and *The Seasons*, and Verdi's *Requiem*. Other solo credits include Mendelssohn's *Elijah* and the Requiem masses of Brahms, Duruflé, Fauré, and Mozart. His operatic roles include both the title role and Massetto in *Don Giovanni*, Escamillo in *Carmen*, Nick Shadow in *The Rake's Progress*, Dandini in *La Cenerentola*, Schaunard in *La bohème*, Germont in *La traviata*, and Tarquinius in *The Rape of Lucretia*. The highlight of Mr. Kleyla's 1989 season was his concert tour of Japan, which included performances with the New Japan Philharmonic, the Tokyo Symphony, and the Shinsei Nihon Symphony in Tokyo's Suntory Hall, as a featured soloist in Handel's *Messiah* and Beethoven's Ninth Symphony. Mr. Kleyla made his Boston Symphony debut in Beethoven's Choral Fantasy at Tanglewood in 1984; he also sang that work with Seiji Ozawa and the orchestra this past December, both in Boston and at Carnegie Hall.



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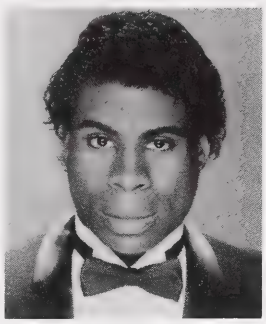
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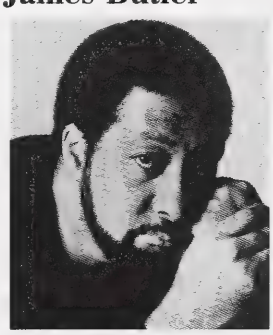
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Brian Matthews



Born in Los Angeles, where his studies included biochemistry at UCLA and viola at the California Institute of Arts, bass Brian Matthews studied voice with Mrs. Marion Cooper, whom he credits as his lifelong voice teacher. He earned his bachelor's and master's degrees at the Juilliard School in New York. His numerous awards have included the Herbert Weinstock Memorial Scholarship, the Elaine Johnstone Award, the McLawton Award, and the Loren L. Zachary Award. At Juilliard's American Opera Center, Mr. Matthews has appeared in *Così fan tutte*, Shostakovich's *Lady Macbeth of Mtsensk*, William Schuman's *Casey at the Bat*, *Don Giovanni*, *Albert Herring*, and *A Midsummer Night's Dream*. He has also sung with the Wolf Trap Opera Company, in Prokofiev's *War and Peace* and Donizetti's *Daughter of the Regiment* under Sarah Caldwell. In England he has appeared at the Aldeburgh Festival, as Collatinus in Britten's *The Rape of Lucretia* and as Arkel in *Pelléas et Mélisande*; performances in South America have included *The Magic Flute*, *Don Giovanni*, and *La bohème*. Since his BSO debut in *Wozzeck*, in April 1987, Mr. Matthews has also appeared as Orest in BSO performances of Strauss's *Elektra* at Symphony Hall and at Tanglewood, and in a 1989 Tanglewood performance of Honegger's *Jeanne d'Arc au bûcher*. He may be heard as the Guardian to Orest and the Old Servant on the BSO's recording of *Elektra* for Philips. Mr. Matthews made his New York Philharmonic debut in the fall of 1989, in the *Messa per Rossini* under Helmuth Rilling. Other orchestral engagements have included Schumann's *Scenes from 'Faust'* in Barcelona, the Fauré *Requiem* and Donizetti *Requiem* in Holland, and concert opera performances in Marseilles, Holland, and Spain. Recent engagements have included appearances with the Opera Orchestra of New York in *Il pirata* and *The Maid of Orleans*, Mozart's *Requiem* and a concert performance as Sarastro in *The Magic Flute* in Berlin, and debuts with Long Beach Opera, Connecticut Opera, and the Los Angeles Music Center Opera.

James Butler



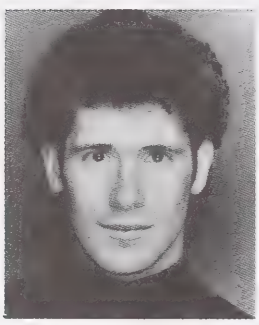
Making his Boston Symphony debut this week, James Butler has appeared with New York City Opera as Sarastro in *Die Zauberflöte*, with the New Orleans, Michigan, and Daytona opera companies as Timur in *Turandot*, with the Utah, Michigan, and Dayton opera companies as Mephistopheles in *Faust*, with Cincinnati Opera as Crespel in *Les Contes d'Hoffmann*, with Manitoba Opera as Zuniga in *Carmen*, with Florida Opera West as Friar Laurence in *Roméo et Juliette*, with Opera Columbus as Colline in *La bohème*, with Opera Ebony as Zaccaria in *Nabucco*, with Palm Beach Opera as Ferrando in *Il trovatore*, and with Youngstown Opera as the King in *Aida*. Highlights of his 1989-90 season included *Rigoletto* with Utah Opera, *Madama Butterfly* with New Jersey State Opera, and Beethoven's Ninth Symphony with the Virginia Symphony. He also sang the world premiere of Philip Glass's *Hydrogen Jukebox* in Philadelphia and at both Spoleto festivals. He began his 1990-91 season with *Ariadne auf Naxos* at Florentine Opera. He has also appeared with San Diego Opera, Dallas Opera, Greater Miami Opera, Pittsburgh Opera, and Florentine Opera in Milwaukee. As a concert artist, he has been soloist with numerous oratorio societies and has sung Verdi's *Requiem* with the London Symphony Orchestra. Mr. Butler has also been heard in the premiere of the contemporary opera *Rappacini's Daughter* and was a featured artist on the PBS telecast "Plácido Domingo: The Tenor, the Teacher." A native of Chester, Pennsylvania, James Butler received his formal vocal training at the Philadelphia College of Performing Arts, where he studied voice with Franco Iglesias. He was also a student at the American Institute of Musical Studies, in Graz, Austria. Other operatic roles in his repertory include Ramfis in *Aida*, which he sang for the Westchester Lyric Festival, Leporello in *Don Giovanni*, Osmin in *The Abduction from the Seraglio*, Gremin in *Eugene Onegin*, and *A Midsummer Night's Dream*.

Donald Wilkinson



Baritone Donald Wilkinson has appeared as soloist with many of the finest musical organizations in the northeast, including the symphony orchestras of Pittsburgh, Portland, Springfield, Vermont, Worcester, and the Tanglewood Music Center, as well as with the Handel and Haydn Society, New England Bach Festival, Cantata Singers, John Oliver Chorale, Banchetto Musicale, Masterworks Chorale, Boston Cecilia, Boston Musica Viva, and Portland Choral Arts Society. Last summer Mr. Wilkinson was awarded a fellowship to Tanglewood, where he was heard in the Festival of Contemporary Music in Stravinsky's rarely performed *The Flood*. He also performed Bach's B minor Mass with the Springfield Symphony at the Berkshire Choral Festival. A member of Emmanuel Music in Boston since 1984, he has performed more than 100 of Bach's cantatas. Equally active in opera, Mr. Wilkinson has sung the roles of Marcello in *La bohème*, Germont in *La traviata*, Belcore in *L'elisir d'amore*, Sam in *Trouble in Tahiti*, and Konečny in the American premiere of Janáček's *Fate*. His 1990-91 season has included the American premiere of Frank Martin's *Pilate* on a program with that composer's *Requiem*, with the John Oliver Chorale, Mozart's *Solemn Vespers* with the Handel and Haydn Society, and *Messiah* with the Springfield Symphony. This summer he will appear at the Breckenridge Music Festival in Colorado. Mr. Wilkinson is making his Boston Symphony debut with these performances of *Salome*.

William Hite



Tenor William Hite performs a wide repertoire ranging from monody to minimalism, from solo song to works with orchestra. As soloist with the Boston Camerata and the Ensemble Sequentia Köln, he has sung medieval and renaissance music in Europe and the United States. A member of Emmanuel Music in Boston, Mr. Hite created the leading role of Roderick Usher in the world premiere of the Philip Glass opera *The Fall of the House of Usher*, co-produced by the American Repertory Theater in Cambridge and the Kentucky Opera. He has received two fellowships to the Tanglewood Music Center, and he has performed Schubert's *Die schöne Müllerin* under the auspices of the American Schubert Institute. Mr. Hite's appearances with orchestra have included the Winston-Salem Symphony, the Fairbanks Symphony, Chicago's City Musick, the Handel and Haydn Society, the Dallas Bach Society, the Master-

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works Chorale of Washington, D.C., the Atlanta Choral Guild, the Boston Cecilia Society, the Cantata Singers, the John Oliver Chorale, the Aix Festival in France, the Monnaie Dance Group in Brussels, and the Boston Early Music Festival Orchestra. Mr. Hite has recorded five times with the Boston Camerata for the Erato label; one of those recordings, *Tristan und Iseult*, won the Grand Prix du Disque. He has also recorded vocal chamber music with the American VocalArts Quintet, for the Titanic label. He is soloist on an upcoming Denon release of Mozart's *Requiem* with Andrew Parrott conducting the Boston Early Music Festival Orchestra, and on a Deutsche Harmonia Mundi compact disc with the Ensemble Sequentia Köln. Mr. Hite made his Boston Symphony debut at Tanglewood in 1984, as soloist in Beethoven's Choral Fantasy under Seiji Ozawa's direction.

David Kneuss

With his staging of *Pique Dame* at Tanglewood last summer, David Kneuss marked the tenth anniversary of his first staged opera at the Boston Symphony Orchestra's summer home, *Tosca* with Shirley Verrett and Sherrill Milnes in 1980. This was followed in consecutive years by scenes from *Boris Godunov* with Nicolai Ghiaurov, *Fidelio* with Hildegard Behrens and James McCracken, *Orfeo ed Euridice* with Marilyn Horne, Benita Valente, and Erie Mills, Berlioz's *Béatrice et Bénédict* with Frederica von Stade, Jon Garrison, and Sylvia McNair, and a staging of Bach's *St. Matthew* Passion with Edith Mathis and Benjamin Luxon. Following that *St. Matthew*, Mr. Kneuss experimented further with the concert/opera format: with another *Orfeo*, in Columbus, in which the late Jan DeGaetani fulfilled a lifelong wish to sing the role of Orfeo in a staged production; with a production of *Carmen* created for Victor Borge, blending Mr. Borge's conducting ability and gift of entertainment to the delight of audiences on the west coast and in Texas; and with an afternoon of spirituals at Carnegie Hall with Kathleen Battle and Jessye Norman, which appeared earlier this season on PBS and is scheduled also for release on videocassette. Currently in his thirteenth season at the Metropolitan Opera, Mr. Kneuss recently assumed the position of executive stage director with that company. He continues to direct revivals of many Met productions; this past fall he staged Franco Zeffirelli's production of *La bohème* with Mirella Freni and Plácido Domingo for the opening night of the Met's current season. Mr. Kneuss has also created productions for a number of other American opera companies, including San Francisco, Atlanta, and Columbus, as well as for the Maggio Musicale Fiorentino. Mr. Kneuss will return to Tanglewood again this summer, for a Boston Symphony concert staging of Mozart's *Idomeneo*.

John Michael Deegan and Sarah G. Conly

John Michael Deegan and Sarah G. Conly's association with the Boston Symphony Orchestra began in 1980 with Mr. Deegan's design for the Tanglewood production of *Tosca*. Since then, the couple has collaborated on designs for nearly three dozen other productions, including nine more for the Boston Symphony Orchestra, the most recent having been Tchaikovsky's *Pique Dame* at Tanglewood last summer. Their many design credits also include sets, costumes, and lighting for such geographically widespread companies as the Maggio Musicale Fiorentino, Iceland National Opera, the Opera Company of Boston, and Atlanta Opera, as well as a three-week stint aboard the Queen Elizabeth II as designers for a Theater Guild cruise from Sydney to Hong Kong, and a production of Flotow's *Martha* at the New York City Opera this past fall. In addition to working with Mr. Deegan, Ms. Conly designs costumes for opera, dance, theater, and television. Mr. Deegan made his Broadway debut last season as lighting designer for *The Circle*; he also did the lighting for *Shadowlands*, which opened on Broadway this past fall. Ms. Conly and Mr. Deegan will return to Tanglewood again this summer, for Mozart's *Idomeneo* with the Boston Symphony Orchestra under Seiji Ozawa's direction.

WORKS PERFORMED DURING THE BOSTON SYMPHONY ORCHESTRA'S 1990-91 SUBSCRIPTION SEASON

	Week
ADAMS	
Harmonium, for chorus and orchestra TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	18
BACH/SAITO	
J.S. Bach's Chaconne in D minor, from BWV 1004, orchestrated by Hideo Saito	1
BARTÓK	
Concerto for Orchestra	14
Violin Concerto No. 2 ANNE-SOPHIE MUTTER, violin	16
BEETHOVEN	
Choral Fantasy in C minor, Opus 80 PETER SERKIN, piano; DOMINIQUE LABELLE, soprano; PAMELA DILLARD, mezzo-soprano; GLORIA RAYMOND, mezzo-soprano; RICHARD CLEMENT, tenor; PAUL ROWE, baritone; JAMES KLEYLA, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	9
Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*	23
Symphony No. 4 in B-flat, Opus 60	21
Symphony No. 6 in F, Opus 68, *Pastoral*	5
Symphony No. 8 in F, Opus 93	24 (Friday Eve)
BERLIOZ	
Symphonie fantastique, Opus 14	23
BIZET	
Symphony in C	12
BRAHMS	
Symphony No. 1 in C minor, Opus 68	2
BRITTEN	
Diversions, for piano (left hand) and orchestra, Opus 21 LEON FLEISHER, piano	2
BRUCKNER	
Symphony No. 7 in E	8
Symphony No. 8	20
CHABRIER	
Suite pastorale	12
COPLAND	
Quintet ("The Promise of Living") from *The Tender Land* PAMELA DILLARD, mezzo-soprano; GLORIA RAYMOND, mezzo-soprano; RICHARD CLEMENT, tenor; PAUL ROWE, baritone; JAMES KLEYLA, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	9
CRUMB	
A Haunted Landscape	15
FAURÉ	
Élégie, Opus 24, for cello and orchestra HEINRICH SCHIFF, cello	7

GRIEG
Piano Concerto in A minor, Opus 16 — 15
GARRICK OHLSSON, piano

HAAS
Study for String Orchestra — 14

HAYDN
Concertante in B-flat for violin, cello, oboe, and bassoon, Hob. I:105 — 24 (Friday Eve)
MALCOLM LOWE, violin; JULES ESKIN, cello; ALFRED GENOVESE, oboe; RICHARD SVOBODA, bassoon
Mass in B-flat, *Harmoniemesse* — 22
JEANNE OMMERLÉ, soprano; D'ANNA FORTUNATO, mezzo-soprano; JEFFREY THOMAS, tenor; NATHANIEL WATSON, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
Overture to *La fedeltà premiata* — 5

LUTOSŁAWSKI
Livre pour orchestre (1968) — 4
Chain 2, Dialogue for violin and orchestra (1985) — 4
RONAN LEFKOWITZ, violin
Concerto for Piano and Orchestra (1987) — 4
ANTHONY DI BONAVENTURA, piano

MAHLER
Symphony No. 5 — Opening Night, 1, 3
Symphony No. 6 — 17

MAXWELL DAVIES
Strathclyde Concerto No. 2, for cello and chamber orchestra — 11
RALPH KIRSHBAUM, cello

MÉHUL
La Chasse du jeune Henri — 12

MORET
En Rêve, Concerto for violin and chamber orchestra — 16
ANNE-SOPHIE MUTTER, violin

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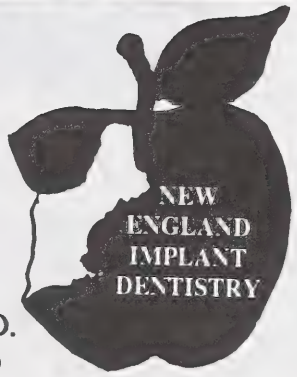
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MOZART	
Ave, verum corpus, K.618	22
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
Incidental music to *Thamos, King of Egypt*, K.345(336a)	18
LYNNE DAWSON, soprano; ELISE ROSS, soprano; DONALD KAASCH, tenor; JAMES PATTERSON, bass; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
Mass in C minor, K.427(417a)	16
SYLVIA McNAIR/HEIDI GRANT, soprano; SUSANNE MENTZER, mezzo-soprano; JERRY HADLEY, tenor; JOHN OSTENDORF, bass-baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
Overture to *The Marriage of Figaro*, K.492	11
Piano Concerto No. 25 in C, K.503	5
ALICIA DE LARROCHA, piano	
Symphony No. 25 in G minor, K.183	6
Symphony No. 40 in G minor, K.550	11
Symphony No. 41 in C, K.551, *Jupiter*	22
Violin Concerto No. 5 in A, K.219	19
THOMAS ZEHETMAIR, violin	
PROKOFIEV	
Piano Concerto No. 3 in C, Opus 26	2, 3
MARTHA ARGERICH, piano	
RACHMANINOFF	
Piano Concerto No. 1 in F-sharp minor, Opus 1	13
JEAN-PHILIPPE COLLARD	
RAVEL	
Mother Goose Suite	12
Piano Concerto in D for the left hand	2
LEON FLEISHER, piano	
Valses nobles et sentimentales	7
ROSSINI	
Overture to *Semiramide*	24 (Friday Eve)
SAINT-SAËNS	
Cello Concerto No. 1 in A minor, Opus 33	7
HEINRICH SCHIFF, cello	

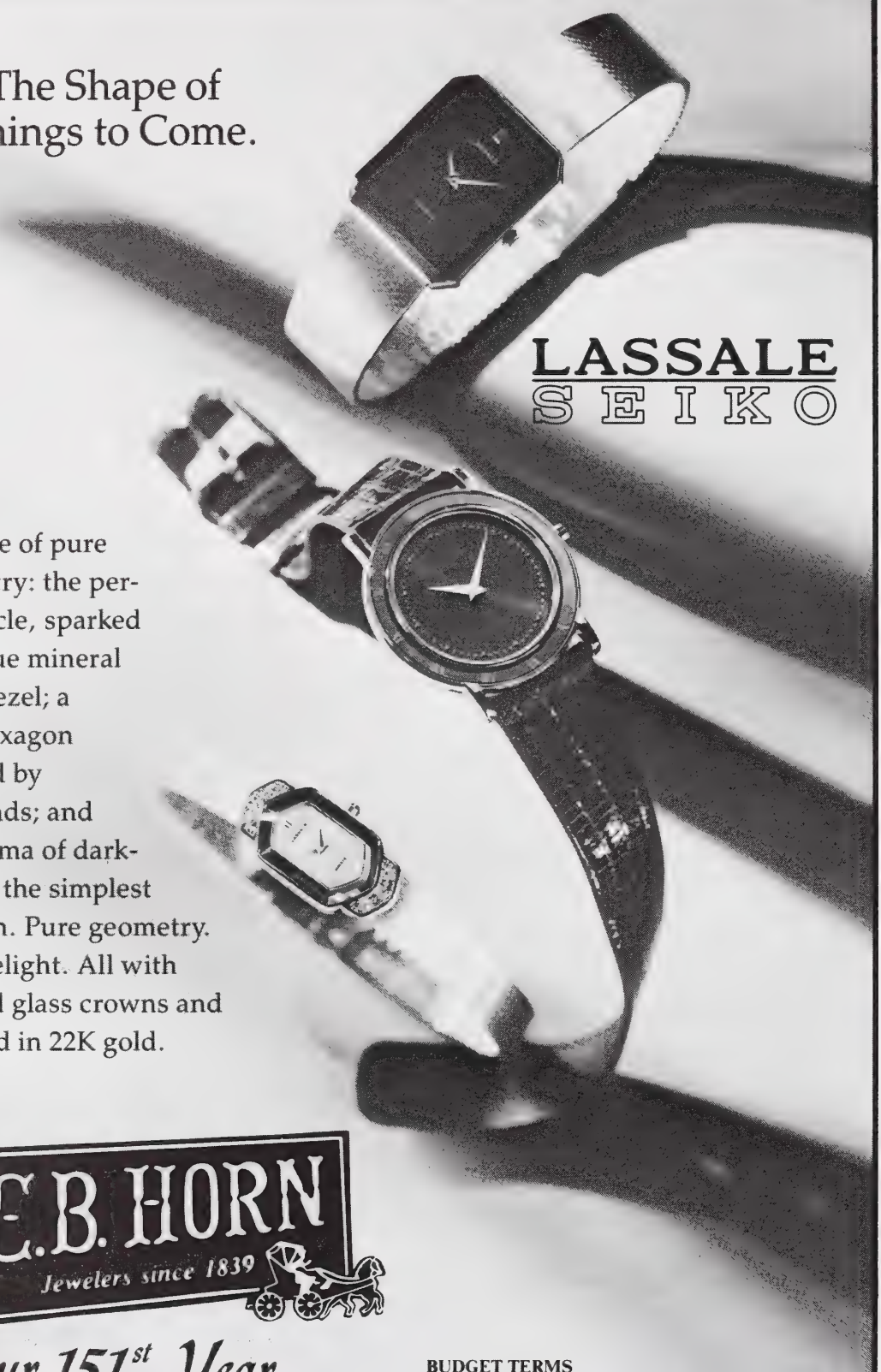
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SCHOENBERG	
Concerto for Piano and Orchestra, Opus 42	9
PETER SERKIN, piano	
SCHUBERT	
Symphony in B minor, D.759, *Unfinished*	21
Symphony in C, D.944, *The Great*	3
SCHUMANN	
Violin Concerto in D minor	8
CHRISTIAN TETZLAFF, violin	
SHAPERO	
Symphony for Classical Orchestra	13
SHOSTAKOVICH	
Symphony No. 1 in F minor, Opus 10	7
Symphony No. 10	6
SIBELIUS	
Symphony No. 1 in E minor, Opus 39	15
STRAUSS	
Le Bourgeois Gentilhomme, Orchestral suite, Opus 60	19
Salome, Opus 54	24
HILDEGARD BEHRENS, soprano; MIGNON DUNN, mezzo-soprano; RAGNAR ULFUNG, tenor; JORMA HYNNINEN, baritone; VINSON COLE, tenor; DIANE KESLING, mezzo-soprano; BRAD CRESSWELL, tenor; DENNIS PETERSEN, tenor; JOHN HORTON MURRAY, tenor; PHILIP CREECH, tenor; LEROY LEHR, bass; LOUIS LEBHERZ, bass; JAMES KLEYLA, baritone; BRIAN MATTHEWS, bass; JAMES BUTLER, bass; DONALD WILKINSON, baritone; WILLIAM HITE, tenor	
TAKEMITSU	
Orion and Pleiades for cello and orchestra	2
TSUYOSHI TSUTSUMI, cello	
TCHAIKOVSKY	
The Nutcracker, Opus 71 (complete)	10
Violin Concerto in D, Opus 35	Opening Night
MIDORI, violin	
VERDI	
Quattro pezzi sacri (Four Sacred Pieces)	9
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; DOMINIQUE LABELLE, soprano	
WAGNER	
Good Friday Spell from *Parsifal*	21
Siegfried Idyll	19
WIENIAWSKI	
Violin Concerto No. 1 in F-sharp minor, Opus 14	14
MIDORI, violin	
WUORINEN	
Machault mon chou	7

CONDUCTORS OF THE BOSTON SYMPHONY ORCHESTRA DURING THE 1990-91 SUBSCRIPTION SEASON

	Week
SEIJI OZAWA, Music Director	Opening Night, 1, 2, 3, 9, 10, 14, 16, 23, 24
CATHERINE COMET	7
SIR PETER MAXWELL DAVIES	11
JOHN ELIOT GARDINER	12
WITOLD LUTOSŁAWSKI	4
KURT SANDERLING	5, 6
MAREK JANOWSKI	8, 21
NICHOLAS McGEGAN	22
CHRISTOF PERICK	19
ANDRÉ PREVIN	13
SIMON RATTLE	17, 18
KURT SANDERLING	5, 6
ROBERT SPANO	15
HEINZ WALLBERG	20

SOLOISTS WITH THE BOSTON SYMPHONY ORCHESTRA DURING THE 1989-90 SUBSCRIPTION SEASON

	Week
MARTHA ARGERICH, piano	3
HILDEGARD BEHRENS, soprano	24
JAMES BUTLER, bass	24
RICK CLEMENT, tenor	9
VINSON COLE, tenor	24
JEAN-PHILIPPE COLLARD	13
PHILIP CREECH, tenor	24
BRAD CRESSWELL, tenor	24
LYNN DAWSON, soprano	18

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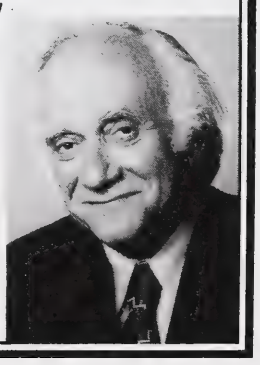
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ARTZIBUSHEV *et al.*	
Variations on a Russian Folk Song, for string quartet	13
BEETHOVEN	
Quintet in C for strings, Opus 29	21
Trio in G for piano, violin, and cello, Opus 1, No. 2	5
BRAHMS	
Quintet in F minor for piano and strings, Opus 34	2
Trio in C minor for piano and strings, K.478	19
GLAZUNOV, LIADOV, RIMSKY-KORSAKOV	
Festive Moods Quartet	13
HOFMANN	
Duo in D for violin and cello	5
JANÁČEK	
Concertino for piano, two violins, viola, clarinet, horn, and bassoon	15
KLEIN	
Trio for violin, viola, and cello	15
MOZART	
Adagio in F for English horn, two basset horns, and bassoon, K.Anh.94(580a)	11
Kanonisches Adagio in F for two basset horns and bassoon, K.410	11
Quartet in G minor for piano and strings, K.478	19
Serenade No. 11 in E-flat for two oboes, two clarinets, two bassoons, and two horns, K.375	11
SCHUBERT	
Octet in F for winds and strings, D.803	21
Quintet in A for piano and strings, D.667, *Trout*	3
String Trio No. 1 in B-flat, D.471	21
SHAPERO	
Sonata for Piano, four-hands	13
ULLMANN	
String Quartet No. 3	15

SUPPER CONCERT PERFORMERS DURING THE 1990-91 SUBSCRIPTION SEASON

	Week
MARTHA BABCOCK, cello	21
ROBERT BARNES, viola	21
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NANCY BRACKEN, violin	2
FRANK CORLISS, piano	15
DAVID DEVEAU, piano	19
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RONALD FELDMAN, cello	19, 21
SHEILA FIEKOWSKY, violin	19
EDWARD GAZOULEAS, viola	13
RANDALL HODGKINSON, piano	3
SI-JING HUANG, violin	15
MARC JEANNERET, viola	21
SATO KNUDSEN, cello	5, 15
DAVID KOPP, piano	13
VALERIA VILKER KUCHMENT, violin	13
RONAN LEFKOWITZ, violin	15
AMNON LEVY, violin	13
RODNEY LISTER, piano	13
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JONATHAN MENKIS, horn	21
JONATHAN MILLER, cello	3
IKUKO MIZUNO, violin	21
JOEL MOERSCHEL, cello	2, 13
CRAIG NORDSTROM, clarinet and basset horn	11
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RICHARD RANTI, bassoon	11
AZA RAYKHTSAUM, violin	21
RICHARD SEBRING, horn	15
TODD SEEBER, double bass	21
HARVEY SEIGEL, violin	21
JENNIE SHAMES, violin	21
ROLAND SMALL, bassoon	11, 15, 21
JOHN STOVALL, double bass	3
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MICHAEL ZARETSKY, viola	3

ARTICLES ABOUT THE HISTORY OF SYMPHONY HALL

	Week
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The Opening of Symphony Hall in 1990, by Andrew Raeburn	9, 10
The Symphony Statues: Casts of Character, by Caroline Smedvig	14, 15, 16
A View From the Back Row, by Douglas Yeo	9, 20
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November 11, 1990
with SANFORD SYLVAN, baritone

PISTON	Divertimento for nine instruments
HARBISON	*Words from Paterson* (Text from William Carlos Williams's *Paterson*, book V)
BEETHOVEN	Septet in E-flat for winds and strings, Opus 20

February 3, 1991

HAYDN	Trio in G for piano, flute, and cello, Hob. XV:15
BRAHMS	Trio in E-flat for violin, horn, and piano, Opus 40
SHOSTAKOVICH	Quintet in G minor for piano and strings, Opus 57

March 10, 1991

WYNER	*Trapunto Junction*, for brass trio and percussion (world premiere; commissioned by the Boston Symphony Orchestra and Mr. and Mrs. Robert D. King)
COPLAND	*Elegies*, for violin and viola
COPLAND	Duo for flute and piano
SCHUBERT	String Quintet in C, D.956

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Monday, March 11, 1991, at 8:15 p.m.
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ALFREDO KRAUS, tenor
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ROSSINI	Overture to *Il barbiere di Siviglia*
DONIZETTI	"Depuis l'instant où dans mes bras," Duet from *La Fille du régiment*, Act I
WOLF-FERRARI	Two intermezzi from *The Jewels of the Madonna*
DONIZETTI	"Ah, mes amis, quel jour de fête . . . Pour mon âme," Tonio's aria from *La Fille du régiment*, Act I
DONIZETTI	"Regnava nel silenzio" and "Verrano a te" from *Lucia di Lammermoor*, Act I
THOMAS	"A vos yeux" (Ophelia's mad scene) from *Hamlet*, Act IV
GOUNOD	"Ah! léve-toi soleil" from *Roméo et Juliette*, Act II
MASSENET	Ballet music from *Le Cid*
GOUNOD	"Nuit d'hyménée" from *Roméo et Juliette*, Act IV



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For many years the Boston Symphony Orchestra has been known as the "aristocrat of American orchestras." There is indeed a distinctive "BSO sound" that has earned worldwide acclaim and has attracted the greatest musicians to audition for membership in the orchestra.

An important ingredient in the creation of this unique sound is having the finest musical instruments on the BSO's stage. However, the cost of many of these instruments (especially in the string sections) has become staggeringly high, and it is incumbent upon the Symphony to take steps to assure that musicians in key positions who do not themselves own great instruments have access to them for use in the orchestra.

Two recent initiatives have been taken to address this concern: First, in 1988, the Boston Safe Deposit and Trust Company stepped forward with a creative loan program that is making it possible for players to borrow at one and a half percent below prime to purchase instruments. Second, last fall, the incentive of a Kresge Foundation challenge grant helped launch our effort to raise a fund of $1 million for the Orchestra to draw upon from time to time to purchase instruments for use by the players. The BSO in this case would retain ownership.

Donations of both outright gifts and instruments are being sought to establish the BSO's Instrument Acquisition Fund. Fine pianos, period instruments, special bows, heirloom violins, etc. all make ideal gifts. Opportunities for naming instruments and for other forms of donor recognition may be available according to the wishes of the donor.

If you are interested in this program please contact me or Joyce Serwitz in the orchestra's Development Office at (617) 638-9273. Your support will help make a difference that will be music to our ears!

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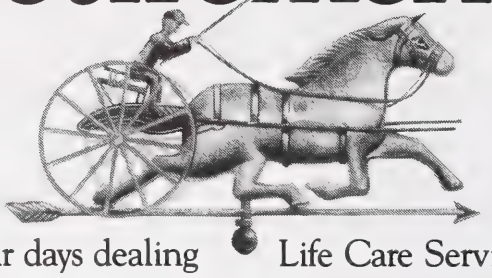
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FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For outside events at Symphony Hall, tickets are available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of $1.75 for each ticket ordered by phone.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday, Thursday, and Friday from 11 a.m. until 3 p.m., Saturday from 1 p.m. until 6 p.m., and from one hour before each concert through intermission. The shop carries BSO and musical-motif merchandise and gift items such as calendars, clothing, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. A selection of Symphony Shop merchandise is also available during BSO concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call (617) 267-2692.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for the Friday-afternoon, Tuesday-evening, and Saturday-evening Boston Symphony concerts (subscription concerts only). The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $6 each, one to a customer, on Fridays as of 9 a.m. and Saturdays and Tuesdays as of 5 p.m.

PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts on Tuesday, Thursday, Friday, or Saturday. For more information, call the Subscription Office at (617) 266-7575.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors; it is permitted only in the Hatch Room and in the main lobby on Massachusetts Avenue. Please note that smoking is no longer permitted in the Cabot-Cahners Room.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

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WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

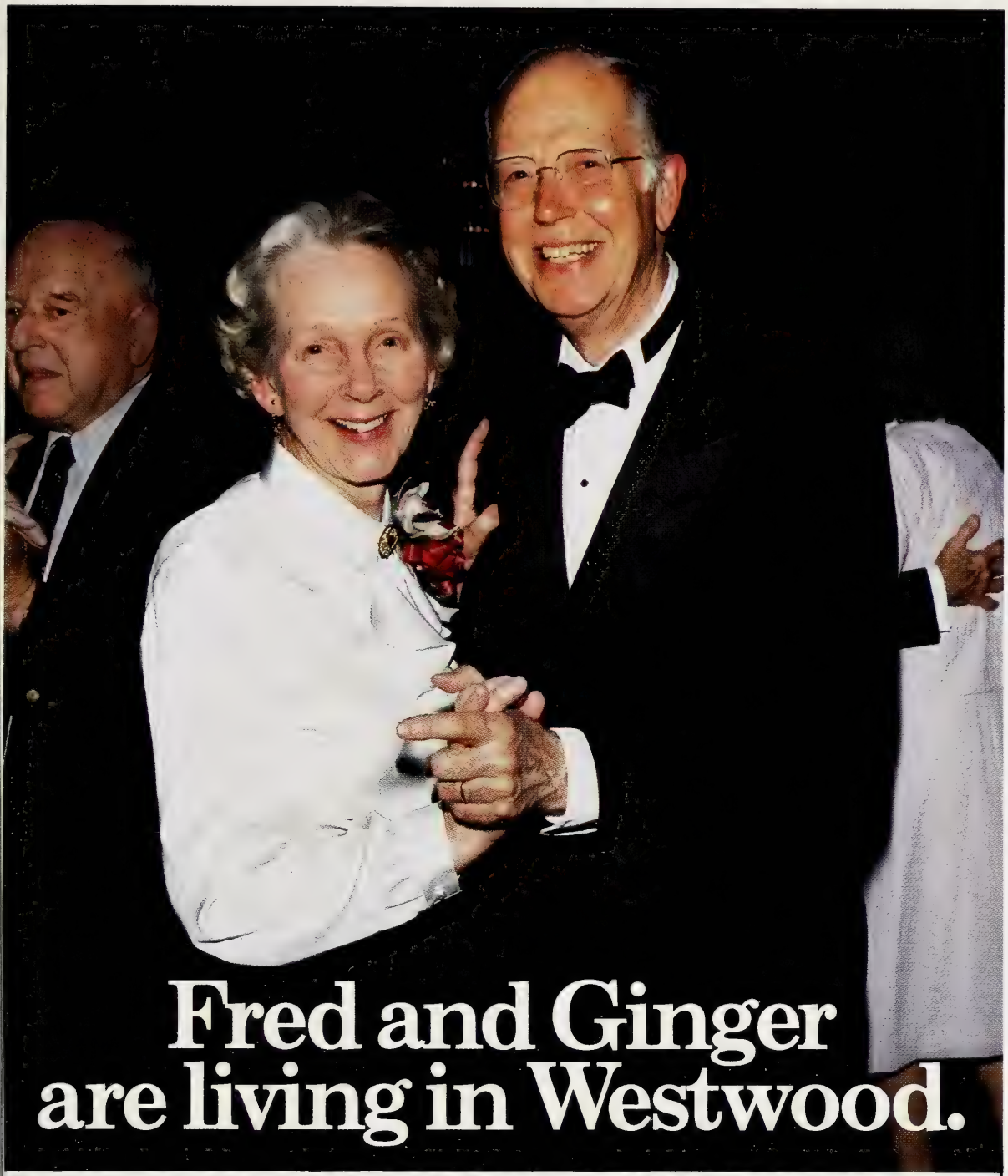
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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York.

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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

Celebrating the 90th Anniversary of Symphony Hall



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an archival exhibit celebrating the 90th anniversary of Symphony Hall. In addition to newspaper accounts of the building's opening in 1900, the exhibit includes period photographs and a tribute to acoustician Wallace Clement Sabine.

Articles on various aspects of Symphony Hall will be featured in the BSO program book throughout the season. The cover shows part of an architect's rendering of Symphony Hall, with lettering for "The Boston Music Hall" visible above what was originally the main entrance on Huntington Avenue. The new building was never so named, however, since the old Music Hall, where the BSO performed until Symphony Hall opened in 1900, was not torn down as planned.

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BSO

"Music Makers.BSO Profiles" Available Now at the Symphony Shop

Supported by a generous grant from NEC to celebrate its sponsorship of the BSO's North American tour this April and the European tour in August, "Music Makers.BSO Profiles" includes portrait photographs and up-to-date biographies of each BSO member, as well as Seiji Ozawa, John Williams, Harry Ellis Dickson, and the BSO's assistant conductors, librarians, and stage managers. The Boston Symphony Chamber Players and Tanglewood Festival Chorus are also included. Newly published, this handsome, 125-page book is available now at the Symphony Shop for a special introductory price of $7.95.

BSO to Tour North America April 22 through May 3, Sponsored by NEC

The Boston Symphony Orchestra will make its first transcontinental tour since 1981 from Monday, April 22, through Friday, May 3, with performances in Pittsburgh, Toronto, Chicago, New York, Cleveland, Los Angeles, San Francisco, and Tempe, Arizona. This North American tour—as well as the forthcoming European tour in August—is being sponsored by a generous grant from NEC, which previously sponsored the orchestra's Far East tour in 1989 and its 1988 European tour. Tour repertoire will include works by Bartók, Beethoven, Berlioz, Brahms, Haydn, Rossini, and Schnittke.

Ticket Resale

Attention, BSO subscribers! If you have a ticket to a subscription concert that you will not be attending, you can benefit the BSO and a potential concertgoer by making your ticket available for resale. Simply call the Symphony Hall switchboard at (617) 266-1492 and give the operator your name and seat location. Besides bringing needed revenue to the orchestra, this allows someone to attend what might otherwise be a sold-out performance. You will receive a receipt in the mail acknowledging your tax-deductible contribution.

Charles Munch and the BSO on 1991 "Salute to Symphony" Compact Disc and Cassette

A special, limited-edition compact disc and cassette of historic broadcast performances by Charles Munch and the Boston Symphony Orchestra have been issued to commemorate the 100th anniversary of the birth of the former BSO music director. This 1991 "Salute to Symphony" gift incentive is available for your contribution of $50 to the orchestra ($40 for the cassette). Produced with the cooperation of WCRB, the album includes the "Royal Hunt and Storm" from Berlioz's *Les Troyens*, Fauré's *Pelléas and Mélisande* Suite, Franck's Symphonic Variations for piano and orchestra, with soloist Nicole Henriot-Schweitzer, and Bizet's Symphony in C. All four selections are in stereo, from broadcasts that aired originally in the mid-1960s. Quantities are limited. To order your compact disc or cassette, please call the Volunteer Office at (617) 266-1492, ext. 380.

Art Exhibits in the Cabot-Cahners Room

For the seventeenth year, a variety of Boston-area galleries, museums, schools, and nonprofit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through May 13 are works from the Levinson/Kane Gallery of Boston, a contemporary fine art gallery that exhibits regional, national, and international art in all media. This will be followed by works by members of the Monotype Guild (May 13-June 10) and works from the Eliza Spencer Gallery (June 10-July 8). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

Tenth Annual "Presidents at Pops" on Wednesday, June 5, at Symphony Hall

A special "Presidents at Pops" celebration will take place on Wednesday evening, June 5, as the BSO salutes ten years of corporate support that has surpassed the ten-million-dollar mark. "Presidents at Pops" 1991 committee chairman Chad Gifford, President of Bank of Boston, will join

References furnished on request

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more than 100 sponsoring companies in the BSO's largest fundraising event of the year. On Monday, May 13, the senior executives of each participating organization will be honored at the Leadership Dinner, a black-tie dinner dance held on the floor of Symphony Hall. "Presidents at Pops" sponsorships are still available for $6,000 and include an invitation for two to the Leadership Dinner and twenty tickets to the "Presidents at Pops" gala event, complete with pre-concert cocktails and hors d'oeuvres, a gourmet picnic supper, and a special Boston Pops concert led by John Williams. Companies may also support the BSO by advertising in the commemorative "Presidents at Pops" program book. For further information, please call Marie Pettibone, BSO Corporate Development, at (617) 638-9278.

BSO Members in Concert

BSO associate concertmaster Tamara Smirnova-Šajfar is soloist in Kurt Weill's Concerto for Violin and Wind Orchestra with the Pro Arte Chamber Orchestra, Gunther Schuller conducting, on Sunday, April 21, at 3 p.m., at Sanders Theater in Cambridge. Also on the program are Wilder's Serenade for Winds and Mozart's Serenade No. 10 in B-flat for thirteen instruments, K.361. Tickets are $22, $15, and $8. For further information, call 661-7067.

Max Hobart conducts the North Shore Philharmonic in "A Salute to Arthur Fiedler" with host/narrator Ron Della Chiesa on Sunday, April 21, at 3 p.m. at the North Shore Music Theater in Beverly, Massachusetts. For ticket information, call 1-631-6513.

Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday, April 24, and Friday, April 26, at 8 p.m. at the Old South Meeting House, 310 Washington Street. Soprano Andrea Bradford and baritone Robert Honeysucker are soloists in arias from Mozart's *Don Giovanni* on a program also including the opera's overture, Beethoven's Contredanses for Orchestra, and Haydn's Symphony No. 101, *The Clock*. Tickets are $18 and $12 ($8 students and seniors). For further information, call (617) 426-2387.

Ronald Feldman conducts the Berkshire Symphony on Saturday, April 27, at 8 p.m. in Chapin Hall at Williams College in Williamstown. BSO principal trombone Ronald Barron is featured in Ellen Taaffe Zwilich's Concerto for Trombone and Orchestra, on a program also including Brahms's *Tragic* Overture and Beethoven's Fifth Symphony. Tickets are $5, general admission. For more information, call (413) 597-2127.

Ronald Knudsen leads the Newton Symphony Orchestra with the Newton Choral Society, David Carrier, conductor, in Beethoven's Ninth Symphony on a gala concert to close the NSO's twenty-fifth season, Saturday, May 11, at the Church of Our Lady Help of Christians, 573 Washington Street in Newton Corner. Tickets are $14 and $12. Call (617) 965-2555 for further information.

Max Hobart leads the Civic Symphony Orchestra on Sunday, May 12, at 3 p.m. at Jordan Hall. The program includes the overture to Mozart's *The Magic Flute*, Gunther Schuller's Seven Studies on Themes of Paul Klee, with the composer conducting, Saint-Saëns' Cello Concerto No. 1 with soloist Leonardo Altino, and Sibelius' Symphony No. 1. Tickets are $12 and $8, with reduced price tickets for students and seniors available the day of the concert. For further information, call (617) 566-2219.

Books for the Beranek Room

The BSO is seeking used books about music and musical topics to fill the shelves of Symphony Hall's new Beranek Room. All books will be labeled with a BSO bookplate indicating the name of the donor. If you have a book or books you would like to give to the orchestra for this purpose, please call Noni Cooper, Assistant Director of Annual Giving, at (617) 266-1492.



Seiji Ozawa



Now in his eighteenth year as music director of the Boston Symphony Orchestra, Seiji Ozawa was named the BSO's thirteenth music director in 1973, following a year as music adviser. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; four visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium. In December 1989 Mr. Ozawa and the orchestra traveled to Japan for the fourth time, on a tour that also included the orchestra's first concerts in Hong Kong.

Mr. Ozawa's recent recordings for Philips with the Boston Symphony Orchestra include Richard Strauss's *Elektra*, recorded during concert performances at Symphony Hall in Boston with Hildegard Behrens in the title role; and Mahler's First, Second (*Resurrection*), and Fourth symphonies, part of a continuing Mahler cycle on Philips that also includes the Symphony No. 8 (*Symphony of a Thousand*). Mahler's Fifth, Seventh, and Ninth symphonies, and his *Kindertotenlieder*, with Jessye Norman, have been recorded for future release. Mr. Ozawa's recent recordings with the Boston Symphony Orchestra for Deutsche Grammophon include Poulenc's *Gloria* and *Stabat mater* with soprano Kathleen Battle and the Tanglewood Festival Chorus, the two Liszt piano concertos and *Totentanz* with Krystian Zimerman, an album of music by Gabriel Fauré, and "Gaîté parisienne," an album of music by Offenbach, Gounod, Chabrier, and Thomas. Other Deutsche Grammophon releases include Prokofiev's complete *Roméo and Juliet*, Berlioz's *Roméo et Juliette* and *Damnation of Faust*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos. Also available are Schoenberg's *Gurrelieder*, on Philips; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS Masterworks; and Stravinsky's *Firebird*, on EMI/Angel.

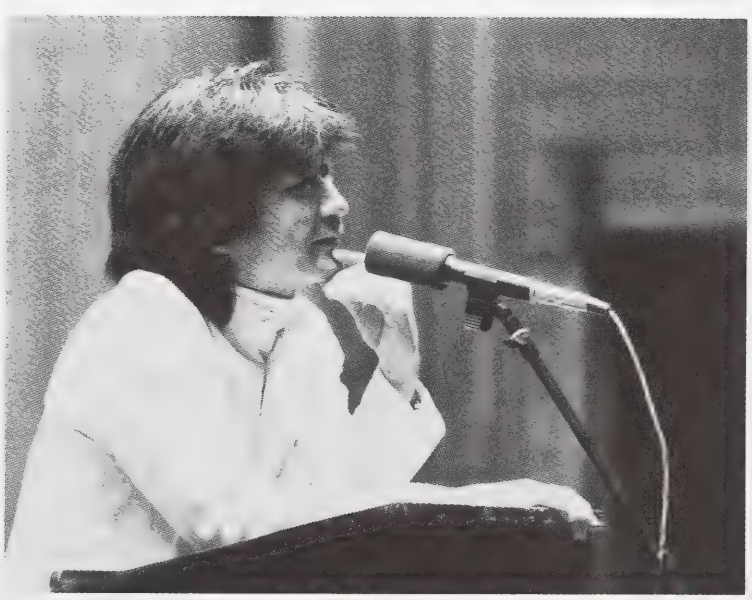
Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, Salzburg, the Vienna Staatsoper, and the Paris Opera; he has also conducted at Covent Garden. In 1983, at the Paris Opera, he conducted the world

premiere of Olivier Messiaen's *St. Francis of Assisi*. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His opera recordings include Bizet's *Carmen* with Jessye Norman and the Orchestre National, on Philips, and *Les Contes d'Hoffmann* with Plácido Domingo and Edita Gruberova, on Deutsche Grammophon.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1990-91

First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair
Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair
Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair
Lucia Lin
Acting Assistant Concertmaster
Edward and Bertha C. Rose chair
Bo Youp Hwang
Acting Assistant Concertmaster
John and Dorothy Wilson chair, fully funded in perpetuity
Max Winder
Forrest Foster Collier chair
Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
Gottfried Wilfinger
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
Ronan Lefkowitz
*Nancy Bracken
*Jennie Shames
*Aza Raykhtsaum
*Valeria Vilker Kuchment
*Bonnie Bewick
*Tatiana Dimitriades
*James Cooke
*Si-Jing Huang

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity
‡Ronald Wilkison
Lois and Harlan Anderson chair
Robert Barnes

**Participating in a system of rotated seating within each string section*
‡*On sabbatical leave*





Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity
Luis Leguía
Robert Bradford Newman chair
‡Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

———

Walter Piston chair
Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair
Fenwick Smith
Myra and Robert Kraft chair

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
William Hudgins

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

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Librarians
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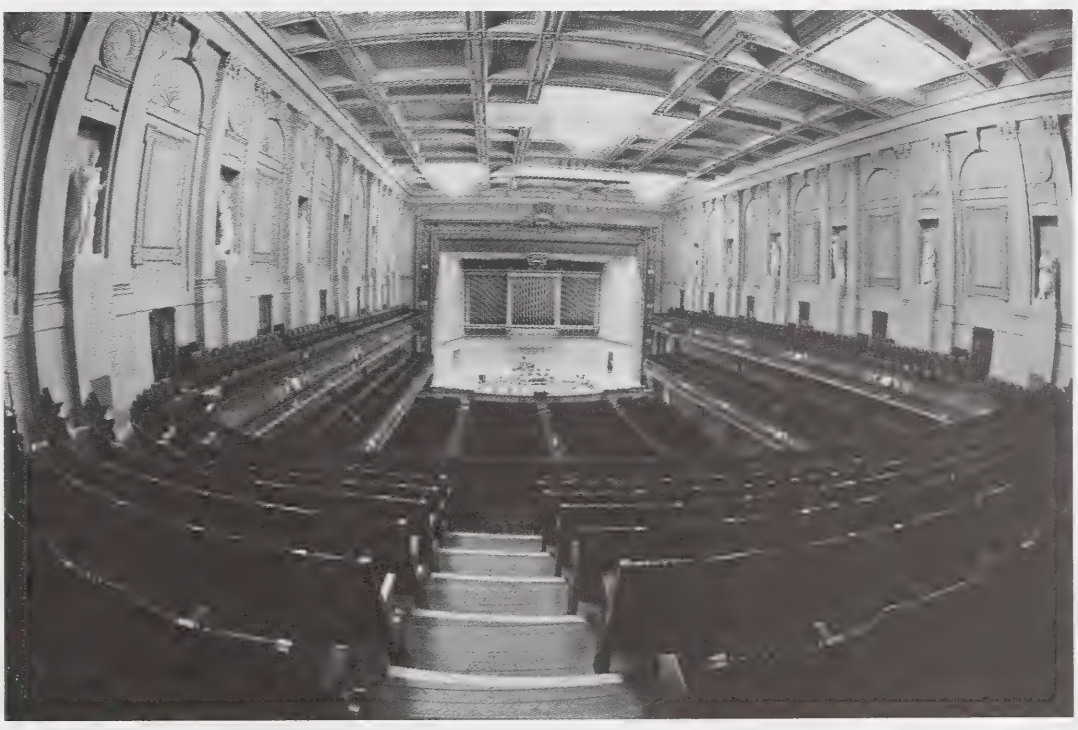
Symphony Hall: A Hospitable House for Music

by Paul Goldberger

Symphony Hall is not Boston's grandest cultural building or its oldest, or even the most celebrated work in town by the architects McKim, Mead & White—the Boston Public Library at Copley Square must take that title. But Symphony Hall is probably the city's most beloved building, and with good reason: it is as gracious and hospitable a house for music as has been constructed anywhere in the United States, a building full of understanding of the nature of the city of which it is a part, and of the orchestra whose bodies and souls it contains.

Like the city itself, Symphony Hall seems plain at first glance, and becomes more remarkable with better acquaintance. The hall reveals only one of its treasures instantly, that of its splendid acoustics; the others are left to emerge over time. The building seems on first impression almost straitlaced, a bit hard and unyielding; it has none of the obvious lushness that characterized the old Metropolitan Opera House in New York, say, or so many other ornate halls of the late nineteenth century. By comparison to them, Charles McKim's classical design for Symphony Hall is not a little severe; there is relatively little ornament, and there is certainly no attempt to dazzle. Symphony Hall was not a hall for the social audiences of New York, who came to show off jewels more than listen to music, and thus required tiers of boxes, each decorated as a frame for the persons seated within; it was not a hall for Paris, either, where social customs were such that Charles Garnier, in his design for the Opera, felt obliged to include more space for promenading than space within the auditorium itself.

In Boston the priority was music. Yet McKim had no interest in a hall that was austere, and it was his genius to have been able to strike a balance between the serious instincts of this city on the one hand, and his own architectural impulses on the other. What emerged was a building and a hall that are remarkably comfortable places, not at all lush but not at all cold, either, warm and sympathetic throughout to the requirements of music.



A word, first, about the outside. It is of red brick with limestone trim, the combination of materials that characterizes Harvard and so much of Boston. McKim's starting point was clearly the stylistic vocabulary of Georgian-influenced Boston, and the building could sit beside any Georgian building without causing any sense of discord. But what is most special is the shape—the building looks like a great brick barn, with a central section containing the auditorium, topped by a shed roof, and lower wings running the length of both sides.

The effect is far less formal than that of most concerts halls; from a few blocks away on Massachusetts Avenue, which approaches the hall on a diagonal, Symphony Hall could almost be a vast warehouse or train station. It commands the view with a strong relaxed presence. From close up, the character still remains somewhat industrial; it is hard not to think of this building's exterior and general form as being as much in league with the great railway stations of its time as with the great concert halls. The façade decoration is spare, but effective—there is a shallow Ionic portico on the Huntington Avenue façade, which is the ceremonial front (most traffic in fact uses the plainer and friendlier side entrance under a marquee on Massachusetts Avenue), and above the portico is a fairly elaborate pediment. Much of the ornament here and elsewhere is "blind"—blank arches, blank doorways, blank oculi, placed on the façade as a simple and relatively inexpensive means of giving texture and a sense of the classical presence without becoming too ornate.

This is obviously not the work of the celebrated McKim, Mead & White partner Stanford White, who was noted for an overflow of lyrical, light decoration, but it is not altogether typical of his more sober partner McKim, either. For Symphony Hall contains, in addition to its monumental, classical elements, a number of surprisingly plain ones. There are double-hung windows here and there on the outside, for example, and a couple of them even poke their way into the formal Huntington Avenue façade; they are, to late twentieth-century eyes, a delightful irony, a whimsical intrusion of an everyday esthetic into these grander precincts. The lobbies are quite understated, almost plain; and of course the very railroad station-like air of the exterior is itself an element uncharacteristic of McKim. (The railroad stations McKim did design, like Pennsylvania Station in New York, have much more of the elegance one normally associates with a concert hall.)

McKim had originally proposed something more elaborate—a hall that was based on a Greek theater, and thus had a shape quite different from the long rectangle of Symphony Hall's present auditorium. That would have involved more ornament as well, which would in all probability have strained the $750,000 construction and land acquisition budget; the main problem with the original shape, however, was that it did not seem appropriate acoustically. Symphony Hall is the first hall in the nation to have been designed in cooperation with an acoustical consultant, Wallace Sabine, a professor at Harvard, and by all accounts McKim appears to have welcomed this association with a representative of a new science. Sabine felt that the broader shape of McKim's earlier scheme, which had been untried in concert hall design, involved too much risk, and he was a major force in leading the architect to the Leipzig Gewandhaus, the proportions of which became the general model for Symphony Hall. Sabine's recommendations led also to certain specifics of the design of the hall itself, such as materials and seating arrangements.

The hall was billed at the time of its opening in 1900 as representing the most advanced principles of acoustical science, and its success was, and remains, undisputed—it is a hall of rich, clear, warm sound, gracious and ample throughout. The acoustical science of Wallace Sabine was not as precise as that of acousticians today, yet its results were undoubtedly finer—only a handful of halls built in the past

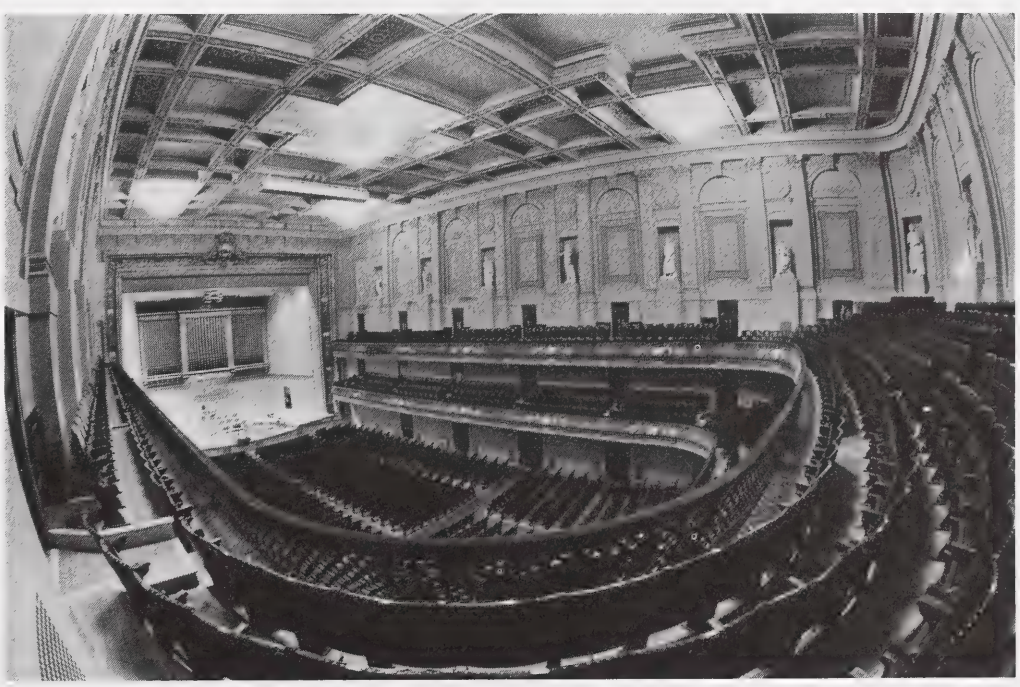
generation have equaled Symphony Hall in acoustical quality, and it is fair to say that none has exceeded it.

The sound fills the hall, yet it remains directional—one always senses its presence on, and from, the stage. There is a similar kind of emphasis visually—the stage (it is actually a platform, not a complete stage) and its gold proscenium anchor the hall, and control the space fully. The proscenium's decoration is somewhat more elaborate than that which is to be found elsewhere in the hall, but it is still understated; what could be more typical of this building—and of Boston—than to replace the long list of composers whose names are carved in the prosceniums of halls elsewhere with the single name of Beethoven?

The design of the hall is much like the design of the building itself: it is strength and understated elegance, joined neatly and with an air of self-assurance. The room is long and high, its walls consisting mostly of plaster painted a crisp, cool beige. There are niches at regular intervals high above the upper balcony level, and they contain classical statues that are not only fairly handsome in themselves, but provide a certain rhythm, a certain texture, to the walls, adding to the sense of serene strength. The ceiling is like a giant coffer-pattern made up of false ornamental beams, and it is broken by five huge, but still fairly simple, chandeliers. There are only a few touches of bright color—the red balcony rails and aisle carpeting, the gold trelliswork balcony fronts, the gold proscenium.

It is a hall of order and clarity above all, more so than any other concert hall in the United States. There is a sense throughout not only of good sound, but of the visual surroundings that are appropriate for good sound. McKim was able at Symphony Hall to create a place that has a strong presence, yet remains, in the final analysis, a background building. The architecture of Symphony Hall is at once powerful and discreet: it is the music which comes first, and the architecture does nothing but enhance our pleasure in it.

Paul Goldberger is Culture Editor of the New York *Times*. This article was printed originally in *The Boston Symphony Orchestra: The First Hundred Years*, published in October 1981 to celebrate the BSO's centennial.



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HAYDN — Concertante in B-flat for violin, cello, oboe, and bassoon, Hob. I:105

Allegro
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Ludwig van Beethoven
Symphony No. 8 in F, Opus 93



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed the Eighth Symphony in 1811 and 1812, completing it in October 1812. The first performance took place in Vienna on February 17, 1814. The American premiere took place in the Apollo Rooms in New York on November 16, 1844, George Loder conducting the Philharmonic Society. Georg Henschel conducted the first Boston Symphony performances, on February 17 and 18, 1882, during the orchestra's first season. It has also been conducted at BSO concerts by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Richard Strauss, Karl Muck, Max Fiedler, Otto Urack, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Charles Munch, Arthur Fiedler, William Steinberg, Eugene Ormandy, Erich Leinsdorf, Michael Tilson Thomas, Ferdinand Leitner, Klaus Tennstedt, Charles Dutoit, and Seiji Ozawa, who led the orchestra's most recent subscription performances in November 1986 and its most recent Tanglewood performance in August 1988 (though Roger Norrington led the London Classical Players in the work at Tanglewood in 1989). The symphony calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

In the summer of 1812, Beethoven was seeking relief from chronic digestive problems: at doctor's orders, he traveled from Teplitz to Karlsbad, then, after a brief stay at Franzensbad, back to Teplitz, where he had a passing affair with Amalie Sebald. From there he journeyed to Linz, where he lodged with his brother Johann and where one of his principal concerns was to break up Johann's relationship with Therese Obermeyer, the sister-in-law of a doctor renting space in Johann's house. Therese had been employed by Johann as a housekeeper but the relationship became much more personal. She already had an illegitimate daughter and supposedly had had a number of lovers. Johann's reaction to his brother's meddling was, of course, to marry the woman, and when things became difficult for the couple in later years, he did not hesitate to blame brother Ludwig for the unhappy circumstances. But Beethoven was occupied with composing, too, and it was at Linz, while staying at Johann's house, that he completed his Eighth Symphony; the autograph bears the inscription "Linz, October 1812."

Just as Beethoven's Fifth and Sixth symphonies are paired with respect to genesis and early performance history—they were premiered at the same concert, on December 22, 1808—likewise were the composer's Seventh and Eighth symphonies linked together. The Seventh was completed just four months before the Eighth and was first played on December 8, 1813. The Eighth was introduced on February 27, 1814, at a Sunday concert in Vienna which also included the Seventh Symphony, Beethoven's *Battle* Symphony (*"Wellington's Victory"*), and a vocal trio reworked by Beethoven from a piece he had actually composed ten years earlier (even though he had promised a new trio as well as a new symphony for the occasion). Needless to say, the new Eighth Symphony was somewhat overshadowed by the larger Seventh, which opened the concert, but the real hit of the event was *Wellington's Victory*, whose "battle" section was encored.

Regarding the Eighth's relatively cool reception, the reviewer for Vienna's *Allgemeine Musik-Zeitung* observed that "the cause of this was not in its weaker or lesser



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artistic workmanship . . . but partly in the mistake of allowing the symphony to follow the one in A major [the Seventh], and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result." As reported by his biographer Thayer, Beethoven's rather peeved explanation for the Eighth's lack of immediate success was "because it is so much better than the other [the Seventh]," but it would seem that the Eighth has still not attained the recognition it deserves: it is probably the least performed of all the composer's symphonies except, perhaps, for the Second.

Toward the end of the nineteenth century, George Grove articulated the reason for this situation, citing, in the main, "the overflowing fun and realism of the music. . . . Not only is every movement pervaded by humour, but each has some special stroke of boisterous merriment, which to those whose minds were full of the more dignified movements of the *Eroica*, the C minor, or the Number Seven, may have made it difficult to believe that the composer was in earnest and that his composition was to be taken seriously." Likewise, Philip Hale, once the BSO's program annotator, points to the Eighth as the product of a composer "in reckless mood, delighting in abrupt contrasts . . . characterized by mad jollity, and a playfulness that at times approaches buffoonery." Beethoven's own word for this was "*aufgeknöpft*" ("unbuttoned"), and this is the term commentators have picked up on to characterize this symphonic product of his cheerful nature.

The first movement, Allegro vivace e con brio, contrasts a bright but forceful idea with a waltzlike second theme of comic bent. There is constant alternation of bright and dark, and a preponderance of the *sforzato* accents and rhythmic drive so typical of Beethoven: the end of the development virtually barrels into the recapitulation. The second movement, marked "Allegretto scherzando," suggests in its sixteenth-note staccato accompaniment the ticking of a metronome, and the main tune may have been based upon, or given rise to, a canon Beethoven contrived in honor of Johann Nepomuk Maalzel, Vienna's "Court Mechanician" and inventor of the "musical chronometer." The playful character of this brief movement resides in its overlaying of trills, accents, and sudden fortissimo tremolos.

The third movement is headed "Tempo di Menuetto" but actually parodies the courtly minuet of Mozart and Haydn. The original trumpet-and-drums reinforcement of the downbeat—and note that the opening two notes of the movement comprise an *upbeat*—is displaced during the course of the minuet, and the *dolce* horn melody of the Trio is offset by a scampering cello accompaniment which suggests a quite different sort of character. The Allegro vivace finale moves like the wind: the triplets that form the upbeat to the main idea and which pervade the accompaniment are barely distinguishable to the ear. As in the first movement, there are fits and starts, juxtapositions of pianissimo and fortissimo, and bouncing octaves in the bassoon and timpani contribute to the fun. So much energy is accumulated along the way that, to wind things up, Beethoven writes a coda as long as the entire main part of the movement. At the end, we can almost imagine him grabbing us by the shoulders, shaking us hard, and laughing.

—Marc Mandel

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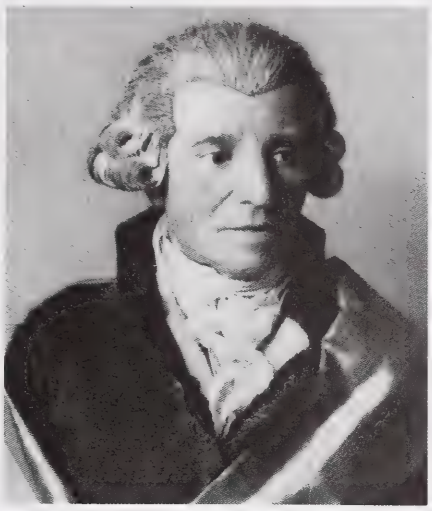
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Joseph Haydn
Concertante in B-flat for violin, cello, oboe, and bassoon, Hob. I:105



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. Though the first printed editions by André in Offenbach and Artaria in Vienna call this work respectively "Sinfonie Concertante" and "Grand Symphonie Concertante," Haydn's manuscript gives simply "Concertante." (André is the source of the opus number 84 by which the piece is still occasionally identified.) The composer presided over its first performance on March 9, 1792, in London, the soloists being Johann Peter Salomon, violin, Mr. Menel (or Menal, Menall, Memel, etc.), cello, Mr. Harrington, oboe, and Mr. Holmes (or Holms, Homes, etc.), bassoon. Richard Burgin conducted the first Boston Symphony Orchestra performances on March 29 and 30, 1951, with soloists Alfred Krips, Samuel Mayes, Ralph Gomberg, and Raymond Allard. Further BSO performances have been conducted by Charles Munch, Thor Johnson, Erich Leinsdorf, Pierre Boulez, Seiji Ozawa, Pinchas Zukerman, and Klaus Tennstedt. In addition to Krips, violin soloists have included Burgin, Joseph Silverstein, and Zukerman. Since 1979, BSO principals have been featured exclusively: Joseph Silverstein and then Malcolm Lowe, violin; Jules Eskin, cello; Ralph Gomberg and then Alfred Genovese, oboe; and Sherman Walt, bassoon. The orchestra's most recent subscription performances were conducted by Edo de Waart, in February 1988, with Malcolm Lowe, Jules Eskin, Alfred Genovese, and Sherman Walt. Haydn's score calls for "violino principale," violoncello obbligato, oboe obbligato, and bassoon obbligato, and, in the orchestra, a flute, an additional oboe, two horns, two trumpets, timpani, and strings.

The likely inspiration for this Concertante was a similar work—though with six solo parts for flute, oboe, bassoon, violin, viola, and cello—by Haydn's pupil, Ignaz Pleyel.* That is to say, what probably happened is that Johann Peter Salomon, the violinist and impresario responsible for bringing Haydn to London in 1791 and again three years later, encouraged him to try his hand at the genre with which Pleyel had scored such a success. It seems unlikely that Haydn would have written a work of this type without specific encouragement. Unlike Mozart, he was neither a man of the theater, at least not primarily, nor a virtuoso performer, and he was not much drawn to the composition of concertos. His last had been the D major cello concerto of 1783, and only one more was to follow, the trumpet concerto of 1796. (In 1792 he promised a concerto to the French-Irish violinist François Hippolite Barthélémon but never got around to writing it.) Haydn's manuscript looks like something written in a tremendous hurry, and it is not impossible that the Concertante was written between February 27, when Pleyel's work appeared on Salomon's program, and March 9, the date of the premiere. At any rate, it pleased, eliciting not quite the rapture nor the encores of his most famous London symphonies, but still, most distinctly, enough to be repeated the following week and again on May 3, as well as being one of the first works up for revival when Haydn returned to England in 1794.

*Pleyel (1757-1881), as a young man, spent five years with Haydn. He had quite a successful career as a pianist and composer but eventually became rich in grand style with a piano factory he founded in 1807 in Paris. He is probably the composer of the "theme by Haydn" that Brahms so famously varied.

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"A new composition from HAYDN combined with all the excellencies of music," wrote the reviewer for the *Morning Herald*. "It was profound, airy, affecting, and original, and the performance was in unison with the merit of the composition." The *Morning Chronicle* reported that the new work was performed "with admirable effect. The solo parts were finely contrasted with the 'full tide of harmony' of the other instruments, and they were ably sustained by the respective performers." The violin solo is *primus inter pares*, and Salomon came in for praise as having "particularly exerted himself." Mr. Menel, the cellist, one suspects, may have had trouble: a few of his perilously high-flying measures in the finale are struck out (as are the corresponding measures in the violin part), though Haydn, perhaps hoping to find a more secure player on another occasion, left these places untouched in his autograph score. The Concertante was one of the Haydn pieces that went underground in the nineteeth century, and when a miniature score was published in 1922—a very corrupt one, incidentally—it had been pretty well forgotten and came out as a remarkable novelty. A recording that Charles Münch made in Paris in the 1930s first brought the Concertante to general attention, while the assumption of the work into the standard repertory was, as the Boston Symphony's own performance history indicates, a development of the post-war years.

As eighteenth-century composers use the term, a "*sinfonia concertante*" (or however you would like to spell it) might be a concerto with more than one solo instrument, for example, Mozart's very well-known *Sinfonia concertante* in E-flat, K.364, for violin and viola, or something closer to what the name actually suggests, a symphony that behaves in the manner of a concerto. Haydn's Concertante tends toward the latter idea. His various "*principale*" and "*obbligato*" parts are demanding and grateful; nevertheless, they are not as unambiguously soloistic as the cello and trumpet parts in Haydn's most famous concertos, nor even as much as the violin and viola lines of Mozart's K.364. The layout of Haydn's autograph makes his intention quite clear. In the fashion of the day, he puts brass and drums at the top of the page and then proceeds in the following order: flute, oboe I obbligato, oboe II, bassoon obbligato, "violino principale," "violino I ripieno" (meaning the section as distinct from solo), violin II, viola, violoncello obbligato, and "bassi continui" (including the cellos other than the soloist and a keyboard instrument). In other words, the soloists are grouped among their colleagues, except of course the bassoonist, who has none. This is one aspect of the piece that modern editions have tended to obscure, most of them adding an extra ripieno bassoon. Only the Eulenburg miniature score edited by Christa Landon (1968) gets it absolutely right.

The Concertante begins with an understated beginning that is almost *in medias res*. The solo quartet emerges unexpectedly early, to recede quickly into the orchestral texture once more. The development, going through a considerable chain of minor keys, is a serious matter indeed. The cadenza is Haydn's own and is fixed in the autograph. In the Andante, Haydn gives us something close to chamber music, the accompanying orchestra having next to no independent action and being reduced to flute, oboe, the two horns, and strings. Haydn had confidence in Mr. Holmes's top register, for in the third measure he sends the bassoon to high B-flat. The finale, too, begins as though one had suddenly switched it on. Just as suddenly, it interrupts itself to make way for the violinist in the guise of an operatic diva under full *recitativo* sail. (Haydn's Symphony No. 7, *Le Midi*, has a similar excursion into operatic gesture.) The recitative makes its presence known once more before the spirited Allegro sweeps all before it.

—Michael Steinberg

Now Artistic Adviser of the Minnesota Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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Gioacchino Rossini
Overture to *Semiramide*

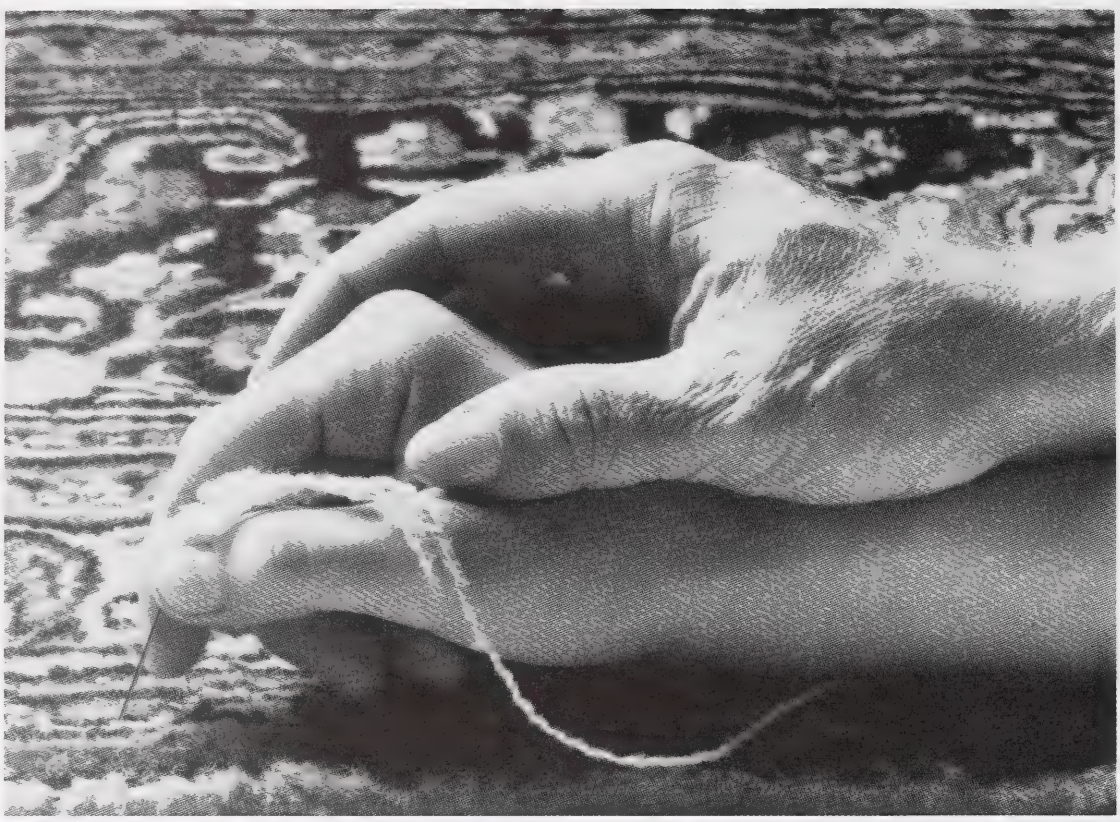


Gioacchino Antonio Rossini was born in Pesaro, Italy, on February 29, 1792, and died at Passy, near Paris, on November 13, 1868. He composed his opera seria Semiramide *in 1823; it was first performed in Venice at the Teatro la Fenice on February 3, 1823. Pierre Monteux conducted the first Boston Symphony Orchestra performances of the overture on February 23 and 24, 1923. Since then it has also been performed under the direction of Daniele Amfitheatrof, Guido Cantelli, Richard Burgin, Arthur Fiedler, Seiji Ozawa, Adam Fischer, who led the most recent subscription performances in March 1984, Charles Dutoit, and Pascal Verrot, who led the most recent Tanglewood performance in July 1988. The score calls for flute and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, bass drum, and strings.*

How many Rossini operas there are that the average music-lover knows today only by their overtures—and how ironic Rossini would have found that fact! First of all, because his overtures were sometimes shuffled from one opera to another, so slight was their connection with the drama to follow. And in any case, he soon gave up writing overtures altogether, choosing instead to begin many of his operas only with an "*Introduzione*," an extended orchestral prelude leading directly to the first scene, but not in any sense self-sufficient. There are even spurious overtures cooked up by third-rate hacks at the behest of operatic managements determined to begin the evening with an overture, regardless of the composer's wishes. (In such cases, the "overture" was usually a potpourri of music generally drawn from the finale and other big moments of the score.) It is well known, for example, that *The Barber of Seville*, one of the greatest of comic operas, is performed all over the world with an overture that had already served Rossini twice for serious operas. *Semiramide*, though, has an overture composed specifically for this opera.

After making his mark with a number of brilliant comic operas—most notably *Il barbiere di Siviglia*, *La Cenerentola*, *Il turco in Italia*, and *L'italiana in Algieri*—Rossini turned more and more to serious opera, and during the years 1816-22 he wrote a considerable series of them, mostly for Naples. One reason for his new interest in the serious genre was his connection with the great dramatic soprano Isabella Colbran, who was first his mistress and then his wife. She created the leading female roles in *Elisabetta, regina d'Inghilterra*, *Otello*, *Armida*, *Mosè in Egitto*, and six other Rossini operas up to and including his final contribution to the genre, *Semiramide*. This last-named work was produced in Venice rather than Naples, but in all other respects it resembles the earlier *opere serie*. But after this splendid work, one of his finest in the genre, Rossini turned his back on Italy and moved to Paris. His last operas were either original compositions in French or extensively reworked adaptations into French of earlier Italian operas.

There is a story that Rossini was so upset with the reception of *Semiramide* in Venice that he vowed never to compose another note for the Italian stage. But this explanation is unlikely. The first act was coolly received, but by the end of the evening enthusiastic applause signaled that the composer had won his audience. His move to France was more likely caused by the firm belief that he could earn more there for his work, complicated also by the fact that his relationship with Colbran was disinte-



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grating. In any case, *Semiramide* marks the culmination of Rossini's serious Italian operas, which were to be followed by such French works as the comic *Le Conte Ory*, the dramatic *Moïse* (an adaptation of *Mosè in Egitto*), and the prototypical grand opera *Guillaume Tell*, which proved to be his farewell to the operatic stage, though he had more than half his life before him.

The conditions under which opera was performed in Rossini's day gave little opportunity for calm reflection on the part of a composer. The contract for an opera might be signed as little as a month before the work was to be put on stage! During that time the composer had to find a libretto, if he didn't already have one in hand, compose the music, supervise the rehearsals, and direct the first three performances!

Rossini had gone to Venice for a performance of his *Maometto II* in a slightly revised version with Colbran in the principal female role. The premiere of this version took place at La Fenice on the day after Christmas, the traditional opening day for the "Carnival" season of Italian opera companies—that is, the period between the end of Advent, when all theaters were closed, and the beginning of Lent, when they would be closed again. *Maometto II* did not go well, and the theater removed it from the repertory by the beginning of 1823. Rossini was already involved in planning *Semiramide* by this time, since he seems to have had at least some of the text, by Gaetano Rossi, the preceding fall. The score was unusually long and elaborate, but he boasted that this was the "only one of my Italian operas which I was able to do at my ease; my contract gave me forty days"! Actually it took him only thirty-three days to complete the score.

The overture was almost certainly composed last. Unlike many operatic overtures of the day, it borrowed musical ideas from the opera itself, thus making it unsuitable for use with another score. The range and balance of musical ideas, from the hushed, rhythmic opening through the Andantino for four horns (drawn from the opera itself) and the repetition with pizzicato countermelodies in the strings to the lively Allegro, make the overture to *Semiramide* one of Rossini's finest contributions to the genre and deservedly one of the most popular.

—Steven Ledbetter

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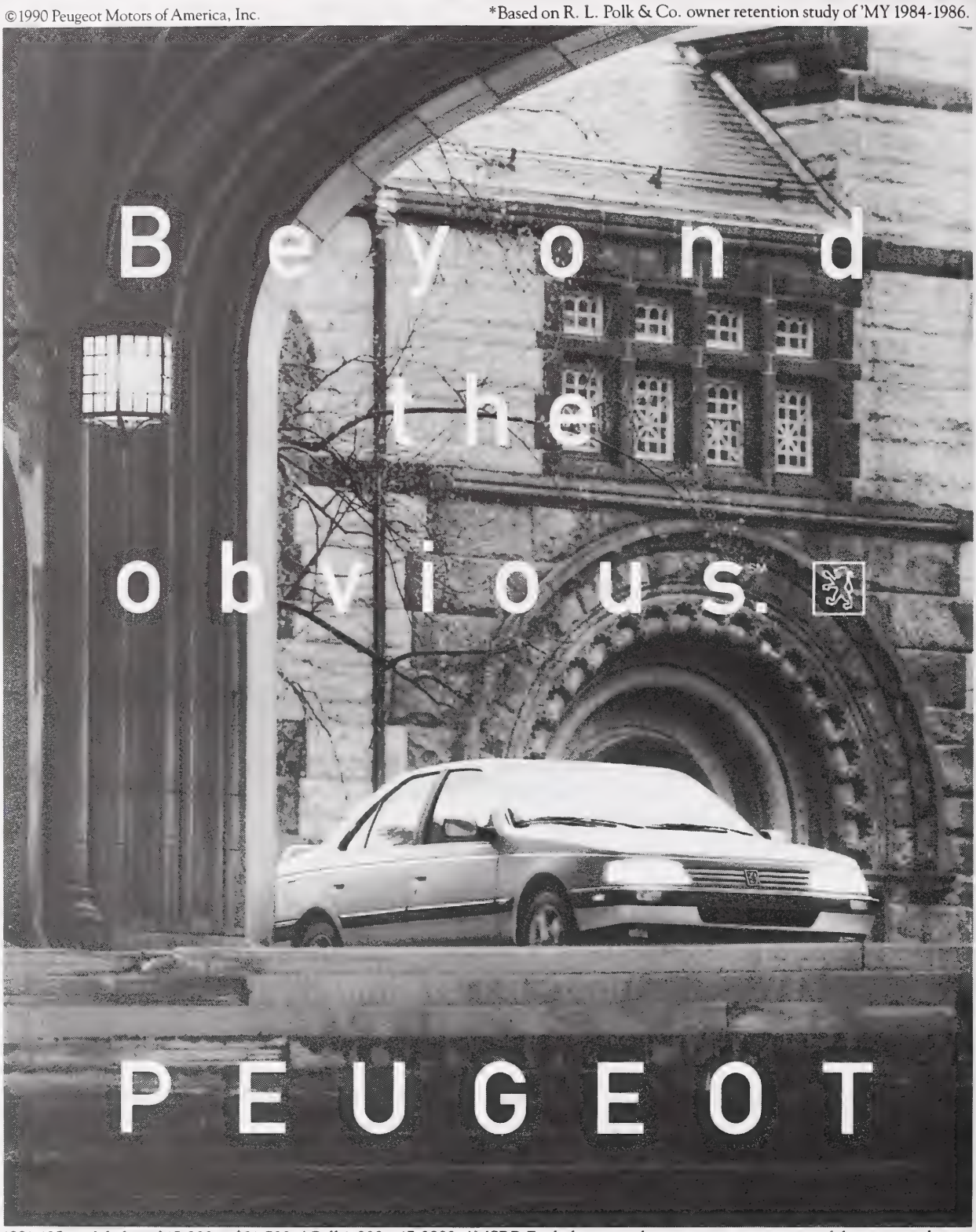
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Evidently, once you've looked beyond the obvious, it is difficult to see anything less.

More . . .

The excellent Beethoven article by Alan Tyson and Joseph Kerman in The New Grove Dictionary of Music and Musicians is a short book in itself, and it has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). There have, of course, been many studies of the symphonies. George Grove's *Beethoven and his Nine Symphonies*, though written nearly a century ago from a now-distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony*, edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (University of Washington paperback). Donald Francis Tovey's classic essays on the symphonies appear in his *Essays in Musical Analysis* (Oxford paperback). Recordings of Beethoven's works are, if anything, even more numerous than writings about him. Several complete cycles of the nine symphonies exist on compact disc, including distinguished sets from Leonard Bernstein and the Vienna Philharmonic (DG, six CDs) and no fewer than three different sets—from the 1960s, '70s, and '80s—by Herbert von Karajan with the Berlin Philharmonic (DG). I've always preferred the 1963 set, which has the advantage of being available on five CDs (the others are on six). Toscanini's famous cycle with the NBC Symphony is now available complete on compact disc (RCA, in a five-disc box; the five discs have recently been issued separately, the Eighth being paired with Symphony No. 5 and the *Leonore* Overture No. 3). Newer versions include a solid series by Christoph von Dohnányi with the Cleveland Orches-

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tra (Telarc, five discs) and Roger Norrington's exciting performances on historical instruments with nineteenth-century seating (Angel, six discs). Many of these are also available as single CDs: Bernstein couples the Eighth with the Seventh Symphony, Karajan (1977—the 1963 version is not available singly) with the Fifth and the *Fidelio* Overture, Dohnányi with the Fourth, Norrington with the Second. Erich Leinsdorf's Boston Symphony recording of the Eighth has been reissued (RCA Victrola, coupled with the First Symphony).

Jens Peter Larsen's excellent Haydn article in The New Grove (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton, available in paperback). Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback) is a first-rate short introduction. The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it rather hard to digest. Highly recommended, though much more technically detailed, is *Haydn Studies*, edited by Jens Peter Larsen, Howard Serwer, and James Webster (Norton); it contains the scholarly papers and panel discussions held at an international festival-conference devoted to Haydn, at which most of the burning issues of Haydn research were at least aired if not entirely resolved. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking; also a Norton paperback). Several recent recordings of the *Sinfonia concertante* have appeared recently. Claudio Abbado conducts the Chamber Orchestra of Europe in a remarkable performance (DG, coupled with Haydn's Symphony No. 96). Leonard Bernstein's older recording with the Vienna Philharmonic retains its interest (DG, coupled with the *Surprise* Symphony). Adam Fischer leads the Austro-Hungarian Haydn Orchestra (Nimbus, coupled with the *Surprise* and *Military* symphonies), and, for a period-instrument performance, Nikolaus Harnoncourt leads the Concentus Musicus Wien in the *Sinfonia concertante* on a single disc that also includes the Piano Concerto in D and the overture to *Il mondo della luna* (Teldec).

Philip Gossett's magnificent Rossini article in The New Grove is the very best place to start for information about this composer, who has been the subject of all too many half-scholarly (or worse!) discussions. That article, along with the articles on Bellini, Donizetti, and Verdi, has recently been published in a separate volume, *Italian Bel Canto Opera* (Norton, available in paperback). The popular biographies by Francis Toye (*Rossini: A Study in Tragi-Comedy* [Norton paperback]) and Herbert Weinstock (*Rossini* [Knopf]) are useful, but have been thoroughly supplanted by the Master Musicians volume *Rossini*, by Richard Osborne (Northeastern University paperback). Meanwhile, Gossett's articles "Gioacchino Rossini and the Conventions of Composition" (*Acta musicologica*, 1970) and "The Overtures of Rossini" (*19th Century Music*, 1979) are very useful. At long last Rossini's operas are being published and recorded in authentic editions based on the best scholarship. *Semiramide* can best be appreciated by way of a complete performance; a studio recording with Joan Sutherland, Marilyn Horne, Spiro Malas, and the London Symphony Orchestra under the direction of Richard Bonynge has been reissued on compact disc (London, three discs). For the overture alone, recommended recordings include those by Claudio Abbado with the London Symphony Orchestra (Victrola), Colin Davis with the Royal Philharmonic (Seraphim, cassette only), Herbert von Karajan with the Berlin Philharmonic (DG), and Neville Marriner with the Academy of St. Martin-in-the-Fields. All of these are in collections containing a varied selection of Rossini overtures.

—S.L.

Malcolm Lowe



With his appointment in 1984, Malcolm Lowe became the tenth concertmaster of the Boston Symphony Orchestra, and only its third concertmaster since 1920. As the orchestra's principal violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He makes frequent appearances as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and he has returned many times to his native Canada for guest appearances as a soloist with orchestras including those of Toronto, Montreal, and the National Arts Centre of Ottawa. Mr. Lowe gives solo recitals, chamber music performances, and master classes in the United States and Canada. He is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his appointment in Boston, he was concertmaster of the Orchestre Symphonique de Quebec. Mr. Lowe has been the recipient of many awards, including art grants from the Canada Council. In 1979 he was one of the top laureate winners in the Montreal International Violin Competition. Born to musical parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. He also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.

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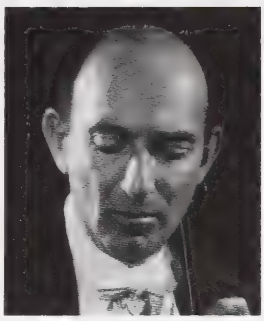
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Jules Eskin



Born in Philadelphia, BSO principal cellist Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony under Antal Dorati. Mr. Eskin studied with Janos Starker in Dallas and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute in Philadelphia. In 1954 Mr. Eskin was awarded first prize in the prestigious Walter Naumburg Competition; he gave his New York Town Hall debut recital that same year. This led to an extended concert tour in Europe. Mr. Eskin has participated in the Marlboro Music Festival and played with the Casals Festival Orchestra in Puerto Rico. His chamber music collaborations have included appearances with Isaac Stern and Friends and the Guarneri String Quartet, and piano trio performances with Arnold Steinhardt and Lydia Artymiw. As a founding member of the Boston Symphony Chamber Players, Mr. Eskin has performed in numerous concerts throughout the world and has recorded many major works of the chamber music repertoire for the RCA, Deutsche Grammophon, Northeastern, and Nonesuch labels. He has been soloist with the Boston Symphony Orchestra in Strauss's *Don Quixote*, Bloch's *Schelomo*, the Brahms Double Concerto, and the cello concertos of Dvořák, Haydn, Saint-Saëns, and Schumann. He is featured on the recent Deutsche Grammophon album of music by Fauré with the Boston Symphony Orchestra.

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Alfred Genovese



A native of Philadelphia, Alfred Genovese began studying oboe in high school and was awarded a scholarship to attend the city's prestigious Curtis Institute of Music at the age of seventeen; there he studied with world-renowned oboist Marcel Tabuteau. Mr. Genovese comes from a musical family: his father was a professional musician, and two of his brothers also attended the Curtis Institute, going on to hold positions in major American orchestras. Following his graduation, Mr. Genovese was principal oboist with the Baltimore and St. Louis symphonies, the Cleveland Orchestra under George Szell, and the Metropolitan Opera. He joined the Boston Symphony Orchestra in 1977 and was appointed principal oboe by Music Director Seiji Ozawa in 1990, after serving for three seasons as acting principal. Mr. Genovese has been a member of the Boston Symphony Chamber Players since 1987. He has taught at the New England Conservatory of Music and performed at the Marlboro Music Festival in Vermont for eight seasons. He also participated in the Casals Festival in San Juan, Puerto Rico.

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Richard Svoboda



Principal bassoon Richard Svoboda joined the Boston Symphony Orchestra at Tanglewood in 1989; before joining the BSO he was principal bassoon of the Jacksonville Symphony in Florida for ten years. Mr. Svoboda's principal bassoon teachers were Gary Echols at the University of Nebraska, George Berry, principal bassoon of the St. Louis Symphony, and William Winstead, principal bassoon of the Cincinnati Symphony. Originally from Nebraska, he is a *magna cum laude* graduate of the University of Nebraska, where he earned his bachelor's degree in music education. While still in school he performed with the Lincoln and Omaha symphony orchestras; he was then principal bassoon of the St. Louis Philharmonic for one season before joining the Jacksonville Symphony. He served as a member of the Orchestra Committee of the Jacksonville Symphony, and was the musicians' representative on its Board of Directors for four years. Mr. Svoboda has taught at the Symphony School of America, the Grand Teton Orchestral Seminar, the Tanglewood Music Center, and the New England Conservatory of Music. In the fall of 1991 he will join the faculty of Boston University. As principal bassoon of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players.

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ADAMS	
Harmonium, for chorus and orchestra TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	18
BACH/SAITO	
J.S. Bach's Chaconne in D minor, from BWV 1004, orchestrated by Hideo Saito	1
BARTÓK	
Concerto for Orchestra	14
Violin Concerto No. 2 ANNE-SOPHIE MUTTER, violin	16
BEETHOVEN	
Choral Fantasy in C minor, Opus 80 PETER SERKIN, piano; DOMINIQUE LABELLE, soprano; PAMELA DILLARD, mezzo-soprano; GLORIA RAYMOND, mezzo-soprano; RICHARD CLEMENT, tenor; PAUL ROWE, baritone; JAMES KLEYLA, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	9
Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*	23
Symphony No. 4 in B-flat, Opus 60	21
Symphony No. 6 in F, Opus 68, *Pastoral*	5
Symphony No. 8 in F, Opus 93	24 (Friday Eve)
BERLIOZ	
Symphonie fantastique, Opus 14	23
BIZET	
Symphony in C	12
BRAHMS	
Symphony No. 1 in C minor, Opus 68	2
BRITTEN	
Diversions, for piano (left hand) and orchestra, Opus 21 LEON FLEISHER, piano	2
BRUCKNER	
Symphony No. 7 in E	8
Symphony No. 8	20
CHABRIER	
Suite pastorale	12
COPLAND	
Quintet ("The Promise of Living") from *The Tender Land* PAMELA DILLARD, mezzo-soprano; GLORIA RAYMOND, mezzo-soprano; RICHARD CLEMENT, tenor; PAUL ROWE, baritone; JAMES KLEYLA, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	9
CRUMB	
A Haunted Landscape	15
FAURÉ	
Élégie, Opus 24, for cello and orchestra HEINRICH SCHIFF, cello	7

GRIEG
Piano Concerto in A minor, Opus 16 — 15
GARRICK OHLSSON, piano

HAAS
Study for String Orchestra — 14

HAYDN
Concertante in B-flat for violin, cello, oboe, and bassoon, Hob. I:105 — 24 (Friday Eve)
MALCOLM LOWE, violin; JULES ESKIN, cello; ALFRED GENOVESE, oboe; RICHARD SVOBODA, bassoon
Mass in B-flat, *Harmoniemesse* — 22
JEANNE OMMERLÉ, soprano; D'ANNA FORTUNATO, mezzo-soprano; JEFFREY THOMAS, tenor; NATHANIEL WATSON, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
Overture to *La fedeltà premiata* — 5

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RONAN LEFKOWITZ, violin
Concerto for Piano and Orchestra (1987) — 4
ANTHONY DI BONAVENTURA, piano

MAHLER
Symphony No. 5 — Opening Night, 1, 3
Symphony No. 6 — 17

MAXWELL DAVIES
Strathclyde Concerto No. 2, for cello and chamber orchestra — 11
RALPH KIRSHBAUM, cello

MÉHUL
La Chasse du jeune Henri — 12

MORET
En Rêve, Concerto for violin and chamber orchestra — 16
ANNE-SOPHIE MUTTER, violin

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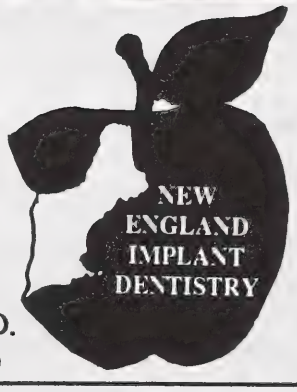
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Ave, verum corpus, K.618	22
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Incidental music to *Thamos, King of Egypt*, K.345(336a)	18
LYNNE DAWSON, soprano; ELISE ROSS, soprano; DONALD KAASCH, tenor; JAMES PATTERSON, bass; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
Mass in C minor, K.427(417a)	16
SYLVIA McNAIR/HEIDI GRANT, soprano; SUSANNE MENTZER, mezzo-soprano; JERRY HADLEY, tenor; JOHN OSTENDORF, bass-baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
Overture to *The Marriage of Figaro*, K.492	11
Piano Concerto No. 25 in C, K.503	5
ALICIA DE LARROCHA, piano	
Symphony No. 25 in G minor, K.183	6
Symphony No. 40 in G minor, K.550	11
Symphony No. 41 in C, K.551, *Jupiter*	22
Violin Concerto No. 5 in A, K.219	19
THOMAS ZEHETMAIR, violin	
PROKOFIEV	
Piano Concerto No. 3 in C, Opus 26	2, 3
MARTHA ARGERICH, piano	
RACHMANINOFF	
Piano Concerto No. 1 in F-sharp minor, Opus 1	13
JEAN-PHILIPPE COLLARD	
RAVEL	
Mother Goose Suite	12
Piano Concerto in D for the left hand	2
LEON FLEISHER, piano	
Valses nobles et sentimentales	7
ROSSINI	
Overture to *Semiramide*	24 (Friday Eve)
SAINT-SAËNS	
Cello Concerto No. 1 in A minor, Opus 33	7
HEINRICH SCHIFF, cello	

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Symphony in C, D.944, *The Great*	3
SCHUMANN	
Violin Concerto in D minor	8
CHRISTIAN TETZLAFF, violin	
SHAPERO	
Symphony for Classical Orchestra	13
SHOSTAKOVICH	
Symphony No. 1 in F minor, Opus 10	7
Symphony No. 10	6
SIBELIUS	
Symphony No. 1 in E minor, Opus 39	15
STRAUSS	
Le Bourgeois Gentilhomme, Orchestral suite, Opus 60	19
Salome, Opus 54	24
HILDEGARD BEHRENS, soprano; MIGNON DUNN, mezzo-soprano; RAGNAR ULFUNG, tenor; JORMA HYNNINEN, baritone; VINSON COLE, tenor; DIANE KESLING, mezzo-soprano; BRAD CRESSWELL, tenor; DENNIS PETERSEN, tenor; JOHN HORTON MURRAY, tenor; PHILIP CREECH, tenor; LEROY LEHR, bass; LOUIS LEBHERZ, bass; JAMES KLEYLA, baritone; BRIAN MATTHEWS, bass; JAMES BUTLER, bass; DONALD WILKINSON, baritone; WILLIAM HITE, tenor	
TAKEMITSU	
Orion and Pleiades for cello and orchestra	2
TSUYOSHI TSUTSUMI, cello	
TCHAIKOVSKY	
The Nutcracker, Opus 71 (complete)	10
Violin Concerto in D, Opus 35	Opening Night
MIDORI, violin	
VERDI	
Quattro pezzi sacri (Four Sacred Pieces)	9
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; DOMINIQUE LABELLE, soprano	
WAGNER	
Good Friday Spell from *Parsifal*	21
Siegfried Idyll	19
WIENIAWSKI	
Violin Concerto No. 1 in F-sharp minor, Opus 14	14
MIDORI, violin	
WUORINEN	
Machault mon chou	7

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	Week
SEIJI OZAWA, Music Director	Opening Night, 1, 2, 3, 9, 10, 14, 16, 23, 24
CATHERINE COMET	7
SIR PETER MAXWELL DAVIES	11
JOHN ELIOT GARDINER	12
WITOLD LUTOSŁAWSKI	4
KURT SANDERLING	5, 6
MAREK JANOWSKI	8, 21
NICHOLAS McGEGAN	22
CHRISTOF PERICK	19
ANDRÉ PREVIN	13
SIMON RATTLE	17, 18
KURT SANDERLING	5, 6
ROBERT SPANO	15
HEINZ WALLBERG	20

SOLOISTS WITH THE BOSTON SYMPHONY ORCHESTRA DURING THE 1989-90 SUBSCRIPTION SEASON

	Week
MARTHA ARGERICH, piano	3
HILDEGARD BEHRENS, soprano	24
JAMES BUTLER, bass	24
RICK CLEMENT, tenor	9
VINSON COLE, tenor	24
JEAN-PHILIPPE COLLARD	13
PHILIP CREECH, tenor	24
BRAD CRESSWELL, tenor	24
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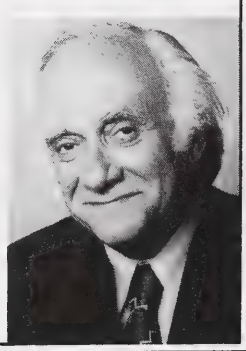
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PAMELA DILLARD, mezzo-soprano	9
MIGNON DUNN, mezzo-soprano	24
JULES ESKIN, cello	24 (Friday Eve)
LEON FLEISHER, piano	2
D'ANNA FORTUNATO, mezzo-soprano	22
JERRY HADLEY, tenor	16
ALFRED GENOVESE, oboe	24 (Friday Eve)
HEIDI GRANT, soprano*	16
WILLIAM HITE, tenor	24
JORMA HYNNINEN, baritone	24
DONALD KAASCH, tenor	18
DIANE KESLING, mezzo-soprano	24
RALPH KIRSHBAUM, cello	11
JAMES KLEYLA, bass	9, 24
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*Sylvia McNair indisposed; Saturday night only

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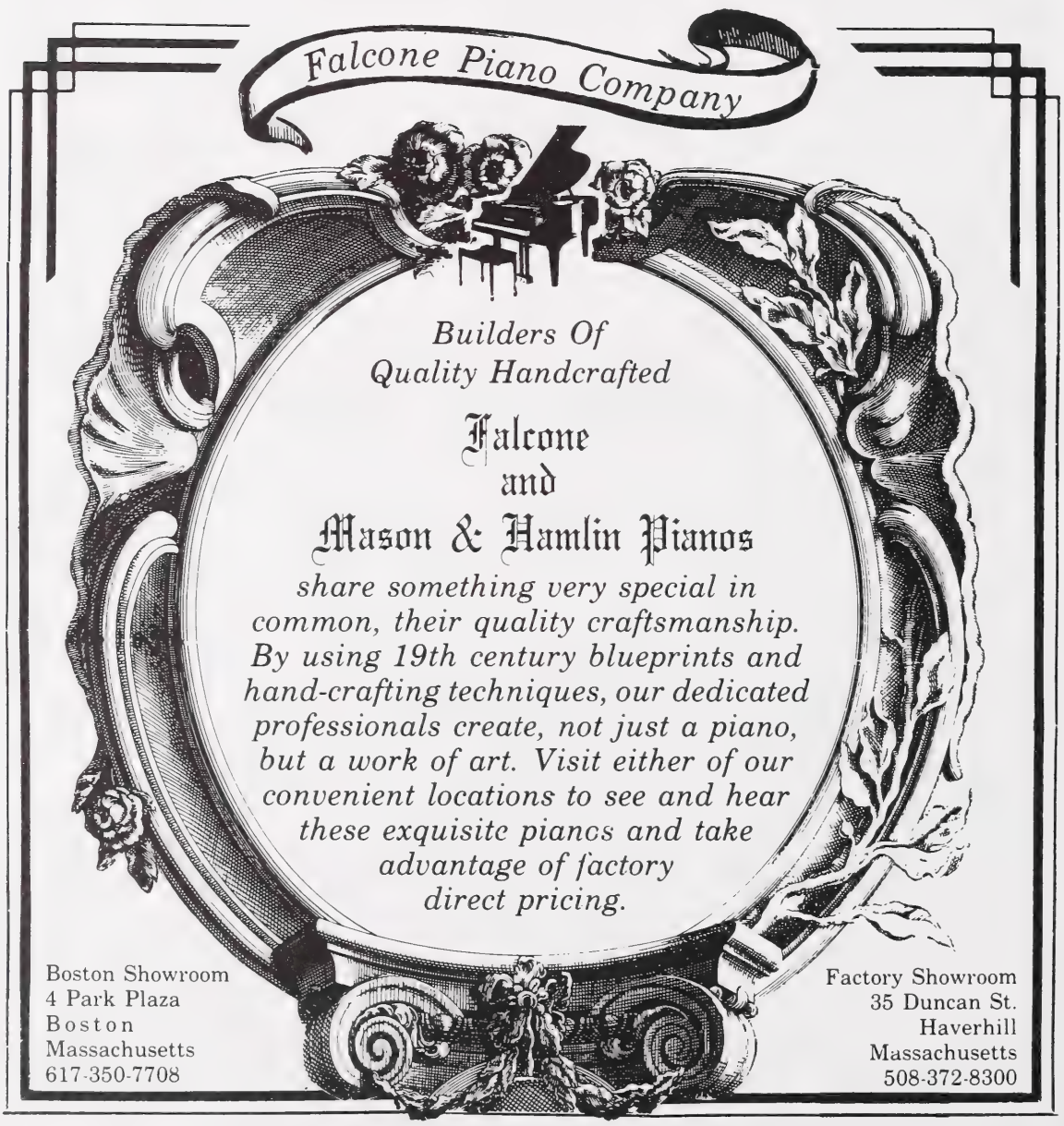
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RICHARD SEBRING, horn	15
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with Gilbert Kalish, piano

November 11, 1990

with SANFORD SYLVAN, baritone

PISTON	Divertimento for nine instruments
HARBISON	*Words from Paterson* (Text from William Carlos Williams's *Paterson*, book V)
BEETHOVEN	Septet in E-flat for winds and strings, Opus 20

February 3, 1991

HAYDN	Trio in G for piano, flute, and cello, Hob. XV:15
BRAHMS	Trio in E-flat for violin, horn, and piano, Opus 40
SHOSTAKOVICH	Quintet in G minor for piano and strings, Opus 57

March 10, 1991

WYNER	*Trapunto Junction*, for brass trio and percussion (world premiere; commissioned by the Boston Symphony Orchestra and Mr. and Mrs. Robert D. King)
COPLAND	*Elegies*, for violin and viola
COPLAND	Duo for flute and piano
SCHUBERT	String Quintet in C, D.956

A Gala Evening of Bel Canto
Monday, March 11, 1991, at 8:15 p.m.

with JUNE ANDERSON, soprano
ALFREDO KRAUS, tenor
JULIUS RUDEL, conductor
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ROSSINI	Overture to *Il barbiere di Siviglia*
DONIZETTI	"Depuis l'instant où dans mes bras," Duet from *La Fille du régiment*, Act I
WOLF-FERRARI	Two intermezzi from *The Jewels of the Madonna*
DONIZETTI	"Ah, mes amis, quel jour de fête . . . Pour mon âme," Tonio's aria from *La Fille du régiment*, Act I
DONIZETTI	"Regnava nel silenzio" and "Verrano a te" from *Lucia di Lammermoor*, Act I
THOMAS	"A vos yeux" (Ophelia's mad scene) from *Hamlet*, Act IV
GOUNOD	"Ah! léve-toi soleil" from *Roméo et Juliette*, Act II
MASSENET	Ballet music from *Le Cid*
GOUNOD	"Nuit d'hyménée" from *Roméo et Juliette*, Act IV



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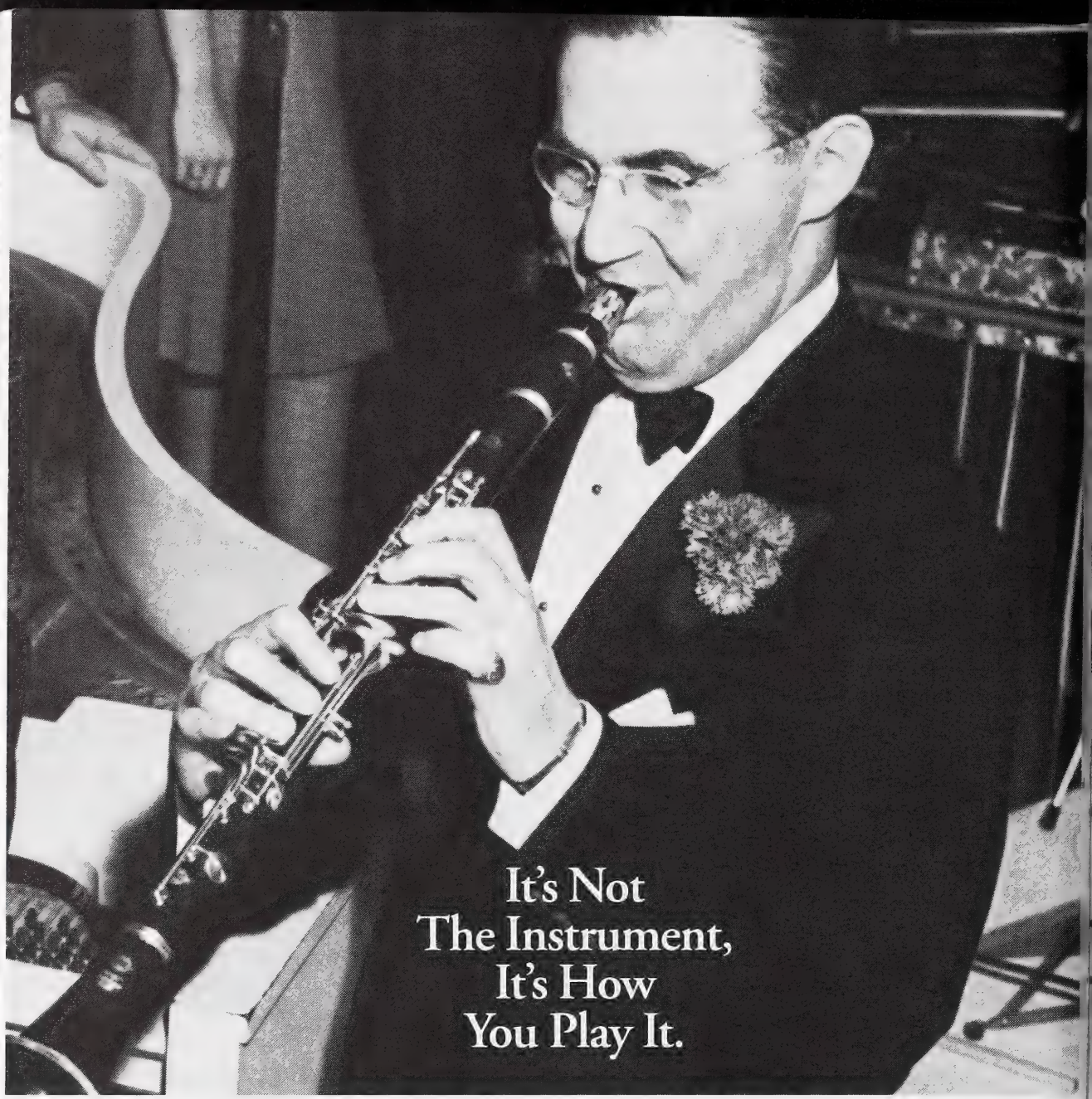
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Two recent initiatives have been taken to address this concern: First, in 1988, the Boston Safe Deposit and Trust Company stepped forward with a creative loan program that is making it possible for players to borrow at one and a half percent below prime to purchase instruments. Second, last fall, the incentive of a Kresge Foundation challenge grant helped launch our effort to raise a fund of $1 million for the Orchestra to draw upon from time to time to purchase instruments for use by the players. The BSO in this case would retain ownership.

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If you are interested in this program please contact me or Joyce Serwitz in the orchestra's Development Office at (617) 638-9273. Your support will help make a difference that will be music to our ears!

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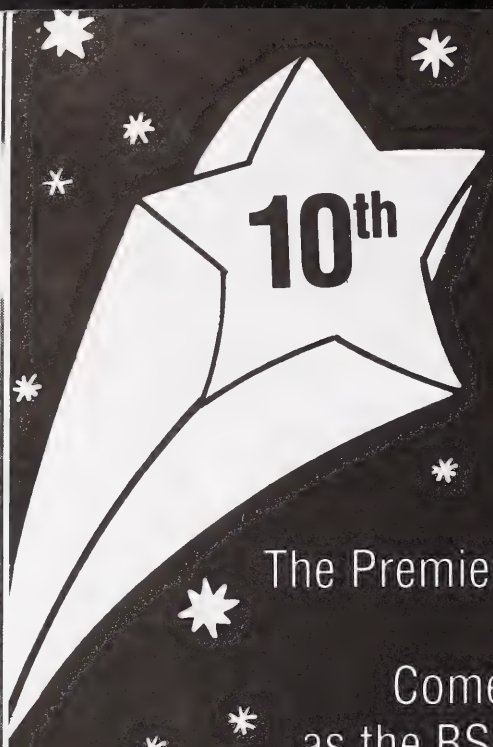
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For further information about President at Pops, June 5, 1991, call:

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

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FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For outside events at Symphony Hall, tickets are available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of $1.75 for each ticket ordered by phone.

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IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

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RUSH SEATS: There are a limited number of Rush Seats available for the Friday-afternoon, Tuesday-evening, and Saturday-evening Boston Symphony concerts (subscription concerts only). The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $6 each, one to a customer, on Fridays as of 9 a.m. and Saturdays and Tuesdays as of 5 p.m.

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LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

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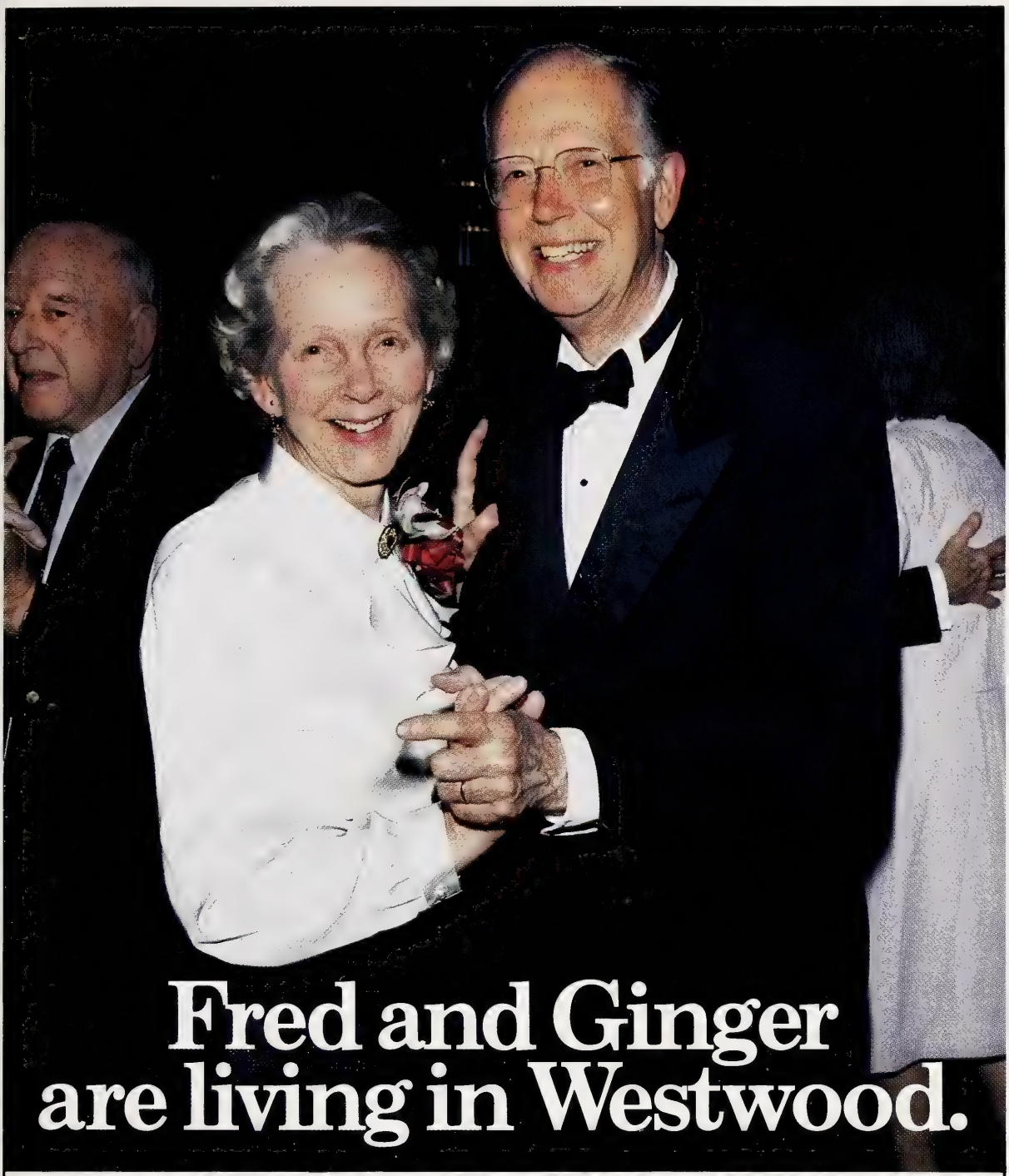
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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York.

BSO FRIENDS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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Malcolm Lowe, violin
Burton Fine, viola
Jules Eskin, cello
Edwin Barker, double bass
Leone Buyse, flute
Alfred Genovese, oboe
Harold Wright, clarinet
Richard Svoboda, bassoon
Charles Kavalovski, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with GILBERT KALISH, piano
SANFORD SYLVAN, baritone
MAX HOBART, violin
LAURENCE THORSTENBERG, English horn
ANN HOBSON PILOT, harp
BRADLEY LUBMAN, conductor

PISTON — Divertimento for nine instruments

Allegro
Tranquillo
Vivo

Messrs. LOWE, HOBART, FINE, ESKIN, BARKER; Ms. BUYSE; Messrs. GENOVESE, WRIGHT, and SVOBODA

HARBISON — *Words from Paterson*, for baritone, flute and alto flute, oboe and English horn, viola, cello, harp, and piano
Text from William Carlos Williams' *Paterson*, book V

Part I (In old age the mind casts off . . .)
Part II (Edward Paterson has grown older . . .)

SANFORD SYLVAN, baritone
Ms. BUYSE, Messrs. GENOVESE and THORSTENBERG, Mr. FINE, Mr. ESKIN, Ms. HOBSON PILOT, and Mr. KALISH
BRADLEY LUBMAN, conductor

INTERMISSION

BEETHOVEN — Septet in E-flat for clarinet, horn, bassoon, violin, viola, cello, and double bass, Opus 20

Adagio—Allegro con brio
Adagio cantabile
Tempo di menuetto
Tema con variazioni: Andante
Scherzo: Allegro molto e vivace
Andante con moto alla marcia—Presto

Messrs. WRIGHT, KAVALOVSKI, SVOBODA, LOWE, FINE, ESKIN, and BARKER

Baldwin piano

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This concert is funded in part by the National Endowment for the Arts and by the Massachusetts Cultural Council, a state agency.

Walter Piston
Divertimento for nine instruments

Eight symphonies form the backbone of Walter Piston's output, supplemented by a large number of concertos and other works involving orchestra. But he also wrote widely in the genres of chamber music, including two piano trios and five string quartets, to name examples of the most familiar types. The Divertimento for nine instruments—one each of the standard woodwinds and a string quintet including double bass—is the largest in size and the most varied in color. Piston composed it in 1946, between the Second and Third symphonies, the beginning of a particularly fruitful period of his career. The Divertimento was commissioned by the International Society for Contemporary Music; the first performance, on May 18, 1946, was given by "nine of the best players in New York" under the direction of Dimitri Mitropoulos. Elliott Carter wrote about Piston in the *Musical Quarterly* for 1946, noting that his recent music, including the Divertimento, showed the composer headed "in a new direction," flexibly combining the acerbity of the music written before the war with a "newly found Mozartean fluency." True to its title, the Divertimento bespeaks a relaxed good humor.

—Steven Ledbetter

John Harbison
Words from Paterson

Born in Orange, New Jersey, in 1938, John Harbison grew up in a musical family. His father, a professor of history at Princeton, was also formally trained in composition and wrote music in both serious and pop styles. Already as a child John absorbed a wide variety of musical styles, and he began improvising at the piano before he could ever read music. He studied both violin and piano, composed actively, and pursued jazz obsessively. By the time he was fifteen he had won a national competition with a work for trumpet and piano. He studied at Harvard, where he also gained experience as a conductor with the Bach Society. He spent the summer of 1959 as a Fellow in the composition program at Tanglewood (and returned twenty-five years later as composer-in-residence). Next he spent a year studying with Boris Blacher at the Hochschule für Musik in Berlin, then went to Princeton to work with Roger Sessions, Milton Babbitt, and Earl Kim. (He became so knowledgeable about Sessions's music that he eventually contributed the thoughtful article on the composer to The New Grove Dictionary of American Music.) In 1969 Harbison took up the position that he still holds at MIT (though he was away for several years as composer-in-residence with the Pittsburgh Symphony Orchestra and the Los Angeles Philharmonic). Harbison's Boston years have been filled with conducting as well as composing, working with the Cantata Singers (for whom, years later, he was to write his Pulitzer Prize-winning piece, *The Flight into Egypt*), musical activities at Emmanuel Church, and the new music ensemble Collage. The following program note for *Words from Paterson* was provided by the composer.

—S.L.

Words from Paterson was commissioned by the New Jersey Chamber Music Society and was composed in Nervi, near Genoa, Italy, in March 1989. In receiving a commission from the state where I grew up, I decided to make it appropriate to the occasion by choosing a text from the state's greatest twentieth-century poet, and by writing exactly for the group that commissioned it. It is a real piece of chamber music, not a vocal solo with instrumental accompaniment. It is conceived as a series of trios and quintets, with the only full ensemble coming in at the end, and only two real solos, alto flute and piano, for the Society's two directors.

But with all the tailoring to the occasion, I also followed the advice of the commissioners to "write exactly the piece I most wanted to write." Just after passing my fiftieth birthday I wanted to write a premature meditation on old age, the conflict between "art" and "life," the uses of the past—so that I wouldn't have to do it later on. The piece parallels Williams's contemplation of the medieval Unicorn tapestry with my composing in a "system" which I derived from voice-leading procedures I observed in medieval music. Though rigorous in principle, in practice it proved so natural that for months afterward the problem was getting out of it to begin another piece.

Two fine pieces which I have conducted, Yehudi Wyner's *On This Most Voluptuous Night*, which sets some of the same Williams passages in a very different context, and Donald Sur's *The Unicorn and the Lady*, which deals with some of the same dramatic themes, must have been influential in the launching of this piece. I am grateful to both of them, as I am to New Directions for permission to use Williams's text in the large integral sections which I chose from *Paterson, Book V.*

In Williams's poem, Paterson is a town, right across the Hudson from the Cloisters where the Unicorn tapestry is displayed in all its glory, and right next to Rutherford where the poet spent his life as a family doctor. It is also a person, the harried and lyrical Edward Paterson, whose story is intermittently told. My text seeks to preserve the poet's main themes, his hymns to the birds and the flowers and his quirky shifts of tone and direction, the latter bringing us the curious reference to the New Orleans jazz clarinetist Mezz Mezzrow, whose diary quotation is dropped from my text (though many other luxuries remain).

—John Harbison

Ludwig van Beethoven
Septet in E-flat, Opus 20

Beethoven composed this charming work between the summer of 1799 and March 1800. Following a private unveiling at the home of Price Schwarzenburg, it was given publicly in Vienna on April 2, 1800—Beethoven's first concert in Vienna under his own auspices. This concert, which also included the premiere of the First Symphony, was one of the greatest successes Beethoven ever enjoyed. In December Beethoven wrote to the publisher Hoffmeister to offer him, among other things, the First Symphony and the Septet, which, he assured the publisher, "has been very popular." Its lasting popularity may be gauged from the fact that at the auction of Beethoven's effects after his death, the manuscript of the Septet fetched eighteen florins as against the seven florins bid for the autograph of the *Missa Solemnis*.

—S.L.

Coming Concerts . . .

Sunday, February 3, 1991, at 3:00
HAYDN Piano Trio in E, Hob. XV:28; BRAHMS Horn Trio in E-flat, Op. 40; KELLAWAY *Esque*, for trombone and double bass; SHOSTAKOVICH Piano Quintet in G minor, Op. 57

Sunday, March 10, 1991, at 3:00
WYNER New work for brass and percussion (world premiere); PISTON Piano Quintet; SCHUBERT String Quintet in C, D.956

Tickets at $16, $12, and $9 are available at the Symphony Hall box office, or by calling Symphony Charge, (617) 266-1200.

Words From Paterson

Text from William Carlos Williams' *Paterson*

I

In old age
the mind
casts off
rebelliously
an eagle
from its crag
—the angle of a forehead
or far less
makes him remember when he thought
he had forgot
—remember
confidently
only a moment, only for a fleeting moment—
with a smile of recognition . . .

It is early . . .
the song of the fox sparrow
reawakening the world
of Paterson
—its rocks and streams
frail tho it is
from their long winter sleep

In March—
the rocks
the bare rocks
speak!

—it is a cloudy morning.
He looks out the window
sees the birds still there—
Not prophecy! NOT prophecy!
but the thing itself!
A horned beast among the trees
in the moonlight
following small birds
the chickadee
in a field crowded with small flowers
. . . its neck
circled by a crown!
from a regal tapestry of stars!
lying wounded on his belly
legs folded under him
the bearded head held
regally aloft
What but indirection
will get to the end of the sphere?
Here
is not there,
and will never be.
The Unicorn
has no match
or mate . . . the artist . . .
has no peer . . .

Death
has no peer:
wandering in the woods,
a field crowded with small flowers
in which the wounded beast lies down to rest.

We shall not get to the bottom;
death is a hole
in which we all are buried
Gentile and Jew.

The flower dies down
and rots away
But there is a hole
in the bottom of the bag.

It is the imagination
which cannot be unfathomed.
It is through this hole
we escape.

So through art alone, male and female, a field of
flowers, a tapestry, spring flowers unequaled
in loveliness.

Through this hole
at the bottom of the cavern
of death, the imagination
escapes intact.

he bears a collar round his neck
hid in the bristling hair.

A lady with the tail of her dress
on her arm

The lady's brow is serene
to the sound of a huntsman's horn

There is a woman in our town
walks rapidly, flat bellied
in worn slacks upon the street
where I saw her.
neither short
nor tall, nor old nor young.
her
face would attract no
adolescent.
Her
hair
was gathered simply behind the
ears under a shapeless hat.

Her
hips were narrow, her
legs
thin and straight. She stopped

me in my tracks—until I saw
her
disappear in the crowd.

—Please turn the page quietly.—

if I ever see you again
as I have sought you
daily without success

I'll speak to you, alas
too late!

have you read anything that I have written?
It is all for you

or the birds
or Mezz Mezzrow

II

Edward
Paterson has grown older

the dog of his thoughts
has shrunk
to no more than "a passionate letter"
to a woman, a woman he had neglected
to put to bed in the past
And went on
living and writing
answering
letters
and tending his flower
garden, cutting his grass and trying
to get the young
to foreshorten
their errors

A flight of birds, all together
seeking their nests in the season
a flock before dawn, small birds

"That slepen al the night with open yë,"
moved by desire, passionately, they
have come a long way, commonly.

Now they separate and go by pairs
each to his appointed mating. The
colors of their plumage are undecipherable
in the sun's glare against the sky
but the old man's mind is stirred
by the white, the yellow, the black
as if he could see them there.

Their presence in the air again
calms him. Though he is approaching
death he is possessed by many poems.
Flowers have always been his friends,
even in paintings and tapestries
They draw him
to witness them, to refresh himself
at the sight direct from the 12th
century what the old women or the young
or men or boys wielding their needles
to put in her green thread correctly

All together, working together—
all the birds together.

Now I come to the small flowers
that cluster about the feet
of my beloved

—the hunt of
the Unicorn and
the god of love
of virgin birth

—every married man carries in his head
the beloved and sacred image
of a virgin
whom he has whored
but the living fiction
a tapestry
silk and wool shot with silver threads
a milk-white one-horned beast.
I, Paterson,
saw the lady
through the rough woods
outside the palace walls
among the stench of sweating horses
and gored hounds
yelping with pain
the heavy breathing pack
to see the dead beast
brought in at last
across the saddlebow
among the oak trees.
Paterson,
keep your pecker up
whatever the detail!
I cannot tell it all:
slippered flowers
crimson and white
balanced to hang
on slender breasts,
foxglove, the eglantine
or wild rose,
pink as a lady's ear lobe when it shows
beneath the hair,
campanella, blue and purple tufts
small as forget-me-not among the leaves.
Yellow centers, crimson petals
and the reverse,
dandelion, love-in-a-mist,
cornflowers,
thistle and others
the names and perfumes I do not know.
The woods are filled with holly
(I have told you, this
is a fiction pay attention),
the yellow flag of the French fields is here
and a congeries of other flowers
as well: daffodils
and gentian, the daisy, columbine
petals
myrtle, dark and light
and calendulas

—a fragment of the tapestry
presents a young woman
lost in the woods
announced
by the blowing of a hunter's horn

—learning with age to sleep my life away:
saying
The measure intervenes, to measure is all we know,
a choice among the measures
the measured dance
"unless the scent of a rose
startle us anew"

Equally laughable
is to assume to know nothing, a
chess game
massively, "materially," compounded!

Yo ho! ta ho!

We know nothing and can know nothing
but
the dance, to dance to a measure
contrapuntally,
Satyrically, the tragic foot.

William Carlos Williams's *Paterson* ©1946, 1948, 1951, 1958 by William Carlos Williams. Reprinted by permission of New Directions Publishing Corporation, agents for the estate of William Carlos Williams.

A graduate of the Manhattan School of Music and an alumnus of the Tanglewood Music Center, baritone **SANFORD SYLVAN** has appeared with orchestras on both sides of the Atlantic. He is well-known for his performances in the productions of Peter Sellars and Craig Smith at the PepsiCo Summerfare festivals, where he appeared as Figaro in *Le nozze di Figaro*, Don Alfonso in *Così fan tutte*, and Jimmy in Kurt Weill's *Little Mahagonny*. Mr. Sylvan has also participated in numerous United States and world premieres, including Philip Glass's *The Juniper Tree*, Peter Maxwell Davies' *The Lighthouse*, and John Adams' *Nixon in China*, in which he created the role of Chou En-lai, and which was recorded for Nonesuch records. Also for Nonesuch he has recorded John Adams' *The Wound-dresser* and, for release this season, an album of songs by Copland, Barber, and Chanler with pianist David Breitman, his collaborator since 1978, and with whom he recently performed Schubert's *Die schöne Müllerin* on an eleven-city tour. Mr. Sylvan's recent engagements have also included a performance and recording of Sir Michael Tippett's opera *The Ice Break* with the London Sinfonietta under David Atherton, performances of *Nixon in China* at the Los Angeles Festival, performances of *The Wound-dresser* with the Cleveland Orchestra in Cleveland and on tour, a special Marlboro Music Festival anniversary concert honoring Rudolf Serkin, and the world premiere of Charles Fussell's *Wilde*, a Symphony for Baritone and Orchestra, with the Newton Symphony Orchestra. Later this season he will originate the role of Klinghoffer in the new John Adams/Alice Goodman opera, *The Death of Klinghoffer.*

BRADLEY LUBMAN is music director and principal conductor of the Stony Brook Symphony Orchestra; in New York he has conducted the Group for Contemporary Music and the New Music Consort. During the summer he is assistant to Oliver Knussen, Coordinator of the Festival of Contemporary Music at Tanglewood. Also active as a composer and percussionist, Mr. Lubman has studied at the Tanglewood Music Center and at the Aspen Festival.

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, February 3, 1991, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Burton Fine, viola
Jules Eskin, cello
Edwin Barker, double bass
Leone Buyse, flute
Alfred Genovese, oboe
Harold Wright, clarinet
Richard Svoboda, bassoon
Charles Kavalovski, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with GILBERT KALISH, piano
MAX HOBART, violin

HAYDN — Trio in G for piano, flute, and cello, Hob. XV:15
Allegro
Andante
Finale: Allegro moderato

Mr. KALISH, Ms. BUYSE, and Mr. ESKIN

BRAHMS — Trio in E-flat for violin, horn, and piano, Opus 40
Andante--Poco più animato
Scherzo: Allegro
Adagio mesto
Finale: Allegro con brio

Messrs. LOWE, KAVALOVSKI, and KALISH

INTERMISSION

SHOSTAKOVICH — Quintet in G minor for piano and strings, Opus 57
Prelude. Lento
Fugue. Adagio
Scherzo. Allegretto
Intermezzo. Lento
Finale. Allegretto

Messrs. KALISH, LOWE, HOBART, FINE, and ESKIN

Baldwin piano

Nonesuch, DG, RCA, and New World records

This concert is funded in part by the National Endowment for the Arts and by the Massachusetts Cultural Council, a state agency.

Joseph Haydn
Trio in G for piano, flute, and cello, Hob. XV:15

All during the 1780s, once Haydn was finally free of the requirement that everything he created belonged to the Esterházy family, publishers in France and England vied to get him to compose trios for their presses. Keyboard trios--works for piano with a treble and bass melody instrument--were in great demand for domestic music-making because of the many and varied possibilities of performance. The genre was still regarded primarily as an extension of the keyboard sonata; the keyboard part contained virtually all the musical substance. If a violinist or flutist were available, they might double--play along with--the melody line. Similarly a cellist might double the bass line. So the publishers could hope to sell these works to all kinds of musical families, whether they had one, two, or three capable musicians in the house.

Haydn composed about a dozen trios during the 1780s, half of them for French publishers, half for English. During this period, his conception of the medium broadened considerably, and he began writing works in which the "accompanying" melody parts had original material of their own, so that it was no longer possible for the pianist to play the entire work. This development is evident in the G major trio to be performed here, one of the last trios composed before Haydn's London visits.

This work was one of two completed before June 28, 1790, and issued by the English publisher Bland as two "Trios for pianoforte, flute, and violoncello." The flute most often appeared in this repertory as an alternative to the more usual violin, but in the present case it appears to have been the preferred high voice, though the work was brought out soon afterward for the "normal" keyboard trio of violin, cello, and piano. Haydn was pursuing a new equality of the voices in this piece. Already at the very outset the flute is freed from slavishly following the piano's melodic line. Indeed, when it comes to introducing themes, the flute often travels in the vanguard, leaving the piano to bring up the rear. The cello, though, still pretty much follows along with the piano's bass line, not yet having won its independence of its old continuo function. The content of the trio, though, in its melodic and harmonic aspects, is fresh and new. The conventionality of the very opening misleads us, so that the poignant touches that will follow turn out to be especially winning. And the conclusion is Haydn at his brightest and wittiest.

Johannes Brahms
Trio in E-flat for violin, horn, and piano, Opus 40

Johannes Brahms composed this striking trio in 1865, at the end of a glorious outpouring of chamber music. He had already employed the horn with great effect in his set of choruses for women's voices, two horns, and harp, Opus 17, but it was fairly unusual to include the instrument in a full-scale four-movement chamber work, if only because of the tonal limitations that it necessitated. True, valves had recently been developed for the horn, making possible the performance of chromatic notes that were simply not within the range of the natural, valveless

instrument. But Brahms always remained loathe to use the newfangled version, claiming that the natural horn had a much fuller and more satisfying tone than the valved instruments.

Part of that difference in tone came from the manner of playing natural horns; in order to get any pitches other than those that were part of the overtone series, the player inserted his hand into the bell to "stop" the instrument, thus lowering the pitch by a half-step or even a whole step. This, of course, had the additional effect of muffling the tone. The player therefore had to be somewhat circumspect in playing the unstopped tones, in order to make them match the stopped tones as closely as possible. Apparently when the valves were first introduced horn players got carried away in a fine frenzy of chromaticism and vulgar blowing with all their might and main. Even so revolutionary a composer as Wagner--whose *Tristan und Isolde* cannot be performed without the modern instrument--noted in the score that he had first made sure it was *possible* to play the valved horn tastefully before scoring his opera for it! Brahms apparently did not want to run the risk; he always wrote as if for the older natural horns, which could be changed from one key to another by the insertion of a special crook to lengthen or shorten the tubing--even though, by the end of his life, almost all players were certainly using the valved horn.

Brahms completed the trio, a romantic work redolent of German forests, in the wooded neighborhood of Lichtenthal, near Baden-Baden, in May 1865 and was himself pianist in the first performance in Karlsruhe that December. When he offered it to his publisher Simrock the following June, he noted that the horn part could, if necessary, be played on a cello, but eighteen years later he had a change of heart. At that time he wrote to Simrock: "My horn trio should be provided with a viola part instead of the cello! With cello it sounds dreadful, but splendid with viola!" The publisher agreed to print a viola part, too (it could only increase sales!), but he refused Brahms's request to suppress the cello part.

Of course, any discussion of alternate scorings is purely academic, because horn players, who are not exactly wallowing in chamber music by the great romantic masters, will never let this piece go. It gives the player every opportunity for a wide range of expressive and virtuosic performance.

Owing to the difficulty of modulating freely and widely with a natural horn, Brahms wrote a first movement that is not in sonata form--the only one in his entire chamber music output. It alternates two ideas--the opening Andante in E-flat and a Poco più animato in a related minor key--with a sonata-like tonal plan, but without any rapidly modulating development section. The scherzo that follows is a lively romp with some surprising harmonic twists, both in the main section and in the Trio, which comes in the dark key of A-flat minor. The slow movement, identified in its tempo as "sad" ("*mesto*"), is an expressive lament, thought by some critics to be a musical response to the death of the composer's mother, which took place in the year of composition (and to which the soprano solo of the German Requiem was another response). The finale conjures up the forest and the hunt, with its fanfares and its echoes in a vigorous interplay of good humor.

Dmitri Shostakovich
Quintet in G minor for piano and strings, Opus 57

Dmitri Shostakovich, himself a fine pianist, composed his piano quintet in 1940 during the tense period between the outbreak of war in Europe and the Nazi invasion of Russia. Shostakovich had by this time achieved first fame and then notoriety when attacks on his opera *Lady Macbeth of Mtsensk* caused the opera to be removed from performance (though it had been received with acclamation all over the world); soon afterward, the composer himself had withdrawn the Fourth Symphony before its premiere, fearing that the advanced musical style would lead to unpleasant--even fatal--consequences for himself. He had them "redeemed" himself with the political powers through his Fifth Symphony, which had a simpler harmonic language. The symphony was followed by, among other works, the String Quartet No. 1 and the present quintet, all of which share the same more accessible style, though they remain characteristic of Shostakovich's sensibility and imagination. The composer himself played the piano part in the first performance, which took place with the Beethoven Quartet in the Moscow Academy of Music on November 23, 1940. Rostislav Dubinsky, longtime first violinist of the Borodin Quartet, called the event "the last ray of light before the future sank into a dark gloom" of desperate warfare.

Like several of Shostakovich's symphonies, the piano quintet is laid out in five movements. The piano writing is spare, often consisting of simple lines doubled two octaves apart, which sets it off from the music for the strings with utter clarity. The first two movements are a prelude and fugue (again evoking the shade of the great tradition). The fugue is a sombre one, but the scherzo that follows recalls the wit of Shostakovich's early polka from the ballet *The Age of Gold*. The Intermezzo is more restrained, hinting at unspoken regrets. The finale, though, ends the quintet in whimsical good humor.

--Notes by Steven Ledbetter

Coming Concert...

Sunday, March 10, 1991, at 3:00

WYNER New work for brass and percussion (world premiere)
COPLAND *Elegies*, for violin and viola
COPLAND Duo for flute and piano
SCHUBERT String Quintet in C, D.956

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, March 10, 1991, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin	Harold Wright, clarinet
Burton Fine, viola	Richard Svoboda, bassoon
Jules Eskin, cello	Charles Kavalovski, horn
Edwin Barker, double bass	Charles Schlueter, trumpet
Leone Buyse, flute	Ronald Barron, trombone
Alfred Genovese, oboe	Everett Firth, percussion

with GILBERT KALISH, piano	WILLIAM HUDGINS, percussion
MARTHA BABCOCK, cello	GRANT LLEWELLYN, conductor
MAX HOBART, violin	FENWICK SMITH, flute

WYNER — *Trapunto Junction*, for brass trio and percussion
(world premiere; commissioned by the Boston Symphony Orchestra and Mr. and Mrs. Robert D. King)

Messrs. SCHLUETER, BARRON, KAVALOVSKI, and HUDGINS
GRANT LLEWELLYN, conductor

COPLAND — *Elegies*, for violin and viola

Messrs. LOWE and FINE

COPLAND — Duo for flute and piano
Flowing
Poetic, somewhat mournful
Lively with bounce

Messrs. SMITH and KALISH

INTERMISSION

SCHUBERT — String Quintet in C, D.956
Allegro ma non troppo
Adagio
Scherzo: Presto; Trio: Andante sostenuto
Allegretto

Messrs. LOWE, HOBART, FINE, ESKIN, and Ms. BABCOCK

Baldwin piano

Nonesuch, DG, RCA, and New World records

This concert is funded in part by the National Endowment for the Arts and by the Massachusetts Cultural Council, a state agency.

Yehudi Wyner
Trapunto Junction, for brass trio and percussion (1991)

The son of composer and conductor Lazar Weiner, Yehudi Wyner (b.1929) was born in Canada but raised in New York City, where he attended Juilliard as a pianist. He then studied composition at Yale with Richard Donovan and Paul Hindemith and at Harvard with Randall Thompson and Walter Piston. Long a member of the Bach Aria Group, he has been active as a teacher at Yale, the State University of New York at Purchase, and currently at Brandeis; since 1975 he has been a member of the Tanglewood Music Center faculty. His early works are in a neoclassic vein; later compositions show a broadening and intermixture of influences, sometimes including elements from jazz or from the Jewish tradition. He composed *Trapunto Junction* on a commission from the Boston Symphony Orchestra and Mr. and Mrs. Robert D. King; the work was completed earlier this year. The composer has provided the following commentary:

> What's in a name? Sometimes a lot. Sometimes it can reveal a great deal about the atmosphere of a piece of music, even about its construction and genesis. Clearly titles such as "symphony," "string quartet," "prelude," "sonata," "fugue" not only define the genre of a composition, but also put it in a cultural and historical context. The idea may be to continue a tradition or perhaps to contradict past models. But in any case the reference is intentional.
>
> But what of compositions that do not adopt historical precedents, which are fanciful and formally self-defining? How shall these be called so that the titles may intrigue, yet not mislead, the musical audience? Thus Debussy's *La Mer* may have been inspired by oceanic swells and images, yet it is by no means a formless series of watery impressions. On the contrary, it is a precisely calibrated composition of symphonic dimension, though not of "symphonic" construction. Another example might be *Rituel* by Boulez, which conveys a sense of the intention of the music while not specifying a programmatic narrative.
>
> As for *Trapunto Junction*, the title says something about the origin of the piece, where some of it was composed; it makes some cultural references and reveals some of its constructive elements. First of all, the instrumental ensemble was specified by the BSO, with the intention of featuring brass and percussion players. Furthermore, the percussion battery was to be mobile enough to enable easy touring. (Marimba and vibraphone are everywhere available.) I thought in terms of an energetic piece, lots of quick, fairly noisy music, full of intricate syncopations, in the manner of a salsa band. Quieter moments are there, too, suggesting elements of popular music, such as a sentimental ballad, with shades of the small ensemble of Duke Ellington. These and other musical materials, which are from various, normally unrelated, sources, were then stitched together, somewhat in the manner of a quilt. I had recently seen a handsome book on quilts in America spanning a long history. The variety of the quilts was astounding. Clearly this "folk art" was capable of producing work of high artistic merit. One remarkable recent quilt was called "Tuxedo Junction" and was inspired by a popular recording by the Glenn Miller organization.
>
> With the references in my piece to popular music, quilting, to a kind of informal "assembling" of elements to create a form, I was tempted to use the title "Tuxedo Junction," but could not bring myself to invade that hallowed sanctuary. But since my composition was partially written in Italy, where the word "*trapunto*" means quilt or quilting, and since junction means an encounter, a joining together of places or elements, *Trapunto Junction* seemed like a fair title.
>
> –Yehudi Wyner

Aaron Copland
Elegies, for violin and viola
Duo for flute and piano

When Copland wrote his two *Elegies* for violin and viola in Mexico in 1932, he still had a reputation as a rather fearsome avant-gardist who wrote spiky, challenging music (though it was on this visit that Copland was taken by Carlos Chávez to a night spot called El Salón México, which proved to be the germ of his first "popular" piece). The piece was surely performed, at least privately, but the standard Copland references offer no date. Copland, always intensely practical, reused some of the material from the first of the *Elegies* in his *Statements* for orchestra (1935), where it is to be found in the movement headed "Subjective." He called this the "final resting place" of the *Elegies*, and then, after a fashion, he "withdrew" the original work. The word "withdrew" actually appears in the first volume of Copland's autobiography, *Copland to 1942*, written with Vivian Perlis, but Perlis notes that it is not meant to suggest that he wanted to forbid performances of Elegies, simply that it had been, in his mind, superseded by *Statements*. But, of course, it is always stimulating to hear a gifted composer's first thoughts, later elaborated in a different way; the experience can cast a very illuminating light on his mind and work.

Copland wrote the Duo for flute and piano–barring the Clarinet Concerto, his first extended work forsolo woodwind–in 1971 on a communal commission from students and colleagues of James Kincaid, for many years principal flutist of the Philadelphia Orchestra, as a memorial tribute. The work was completed on March 9 and first performed at the Settlement Music School in Philadelphia on October 3 by Elaine Shaffer and Hephzibah Menuhin. The first movement opens with a lyrical flute solo before the piano enters with the kind of spare but tender harmonic background familiar from such well-known scores as *Appalachian Spring*. Even when things get lively, the flute remains essentially a lyrical protagonist and finally returns to the material of the opening. The second movement is especially direct and uncomplex. The composer has noted, "I think it came off well because it has a certain mood that I connect with myself--a rather sad and wistful mood, I suppose." Its close links directly with the bright and snappy final movement.

Franz Schubert
String Quintet in C, D.956

Virtually nothing is known of the history of this, Schubert's greatest chamber composition, except that he turned to it in August 1828, only months before his tragically premature death in November, and probably completed the piece in September. We have no idea why he chose the particular ensemble (with two cellos, as Boccherini had done in his quintets, rather than the two violas Mozart preferred), nor if he wrote it at someone's request. He almost certainly never heard a performance, and the work was not published until a full quarter-century after the composer's death. Still, it remains the only truly great composition for a string quintet with two cellos; it outclasses Boccherini by a long shot and remained so overwhelming an example that even those composers who might have used it as a model gave up in the end and wrote their quintets with a second viola. Brahms, in particular, actually brought to conclusion the composition of a quintet in F minor directly modelled on Schubert's work; but he finally converted it into two alternative forms: the F minor quintet (for string quartet and piano), Opus 34a, and the sonata for two pianos, Opus 34b. Both versions retain clear references to their Schubertian inspiration, above all in the treatment of Neapolitan harmonic turns, of which Schubert's quintet is the unparalleled model.

Schubert's ear for harmonic color is exploited here to a degree hitherto unknown. For example, as the quintet proceeds, what are called "Neapolitan relationships" come

increasingly to the fore; these occur when one key seems to "lean" on another that is a half-step lower. In the eighteenth century, such relationships occurred only briefly at the cadence to provide a colorful way of approaching the dominant. But Schubert expands the significance of these relationships so that entire sections of movements "lean" on the home key, giving a much wider and more piquant harmonic range, turned to vivid expressive use. In the slow movement, which begins with an unearthly stasis of almost mystical quality, the middle section is a contrastingly nervous passage in F minor, the Neapolitan relationship to the main key of E. Even more striking, perhaps, is the scherzo, which is as extroverted as one could wish for, only to have as its contrasting Trio a daringly imaginative slow section in D-flat (Neapolitan to the home key of C), asking urgent questions for which no answers are forthcoming. And even the questions are brusquely swept away in the return to the scherzo proper. The finale, though it is in many respects lighter in character and expressive depth than the middle two movements, continues to exploit these relationships with sudden changes of harmonic color, which underline the shifts of emotional intensity. The surprising last two notes–a unison appoggiatura D-flat falling to a solid C–summarize this aspect of the entire quintet.

–Notes by Steven Ledbetter

Grant Llewellyn

Grant Llewellyn joined the Boston Symphony Orchestra as one of its two new assistant conductors at the start of the 1990-91 season. Born in Tenby, South Wales, Mr. Llewellyn studied at Chethams School of Music, the Perugia Conservatory in Italy, the Royal College of Music, and at Cambridge University. A 1985 Conducting Fellow at the Tanglewood Music Center, he won the Leeds Conductors' Competition in 1986 and made his Royal Festival Hall debut with the BBC Symphony the following February. He made his opera debut the following May, conducting Rameau's *Platée* in the United States; in December 1988 he led performances of Gilbert and Sullivan's *Iolanthe* with Scottish Opera for his United Kingdom opera debut. Mr. Llewellyn is scheduled to make a series of television programs with the BBC Welsh Symphony, of which he is currently associate conductor. He has worked with the City of Birmingham Symphony Orchestra, the English Chamber Orchestra, the Bournemouth Symphony, the Halle Orchestra, and the Royal Philharmonic and has also conducted in the Soviet Union, the Netherlands, Belgium, and Japan. Mr. Llewellyn led Boston Symphony Youth Concerts earlier this month and is scheduled to conduct the Boston Symphony Orchestra at Tanglewood this summer.

Boston Symphony Chamber Players 1991-92 Season

Three Sunday afternoons at 3 p.m. at Jordan Hall, with pianist Gilbert Kalish:

November 3, 1991; January 12 and March 1, 1992

The Boston Symphony Chamber Players' 1991-92 season will feature three unusual works by Mozart: the Adagio and Rondo in C for flute, oboe, viola, cello, and glass harmonica, K.617`; the Divertimento in D for bassoon, two horns and strings, K.205; and the Sonata in B-flat for bassoon and cello, K.292. The programs will also include Dvořák's String Quintet in E-flat, Opus 97; the Piano Trio by Leon Kirchner; and, to conclude the season, the G major string sextet, Opus 36, of Brahms. Complete programs will be announced in April, along with programs for the Boston Symphony Orchestra's 1991-92 subscription season.